

E LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

In This Issue: Pitfalls of Planography, Told by One Who Has Met Them, to Help Men Considering It



"Away with the preliminaries," say the Maxwell "Twins." "No coaxing, petting or pampering with us. We want action and plenty of it." Maxwell Bond and Maxwell Offset have seen plenty of action since their initiation into the printing fraternity. Maxwell Bond was immediately elected for the general run of inter-departmental forms while Maxwell Offset was chosen for the exalted position of enhancing the extra colorful printed sales messages of business. As "seasoned" and accepted members they have done a swell job of it, not only with pressroom economy—but in customer satisfaction. Give these "ready for action" printing papers a chance to show what they can do for you. Portfolios containing printed specimens of either grade available upon request. The Maxwell Paper Company, Franklin, Warren County, Ohio.





All-Slug Composition in the Quality Field

All-slug job and display composition set by the Ludlow System has been generally acknowledged to offer the most economical production and, in consequence, the most profitable billing.

With the constant improvement made during recent years in casting mechanism and in accuracy of matrices, the Ludlow has become an important factor in the quality printing field. It is being used successfully by such printers as the Warwick Typographers in St. Louis, the Hirschfeld Press in Denver, the Condé Nast Press in Greenwich, and many others doing work of like guality.

The Ludlow must now be reckoned with by printers with the highest standards interest-

ed in earning the full profit to which they are entitled on the work which they handle.

Even the largest and the blackest typefaces, which are admittedly difficult to produce perfectly on any form of casting machine, can now be cast on the Ludlow and printed satisfactorily on a highly coated paper, after a simple surfacing operation. Examples of such typefaces are shown herewith and specimen slugs will gladly be sent on request.

These facts will suggest that you let no preconceived notions of what the Ludlow was perhaps eight or ten years ago stand in the way of your investigating the quality of its product today—and its profit possibilities for you.

Face Al SIT

Ludlow Typograph Company

2032 Clybourn Avenue + +

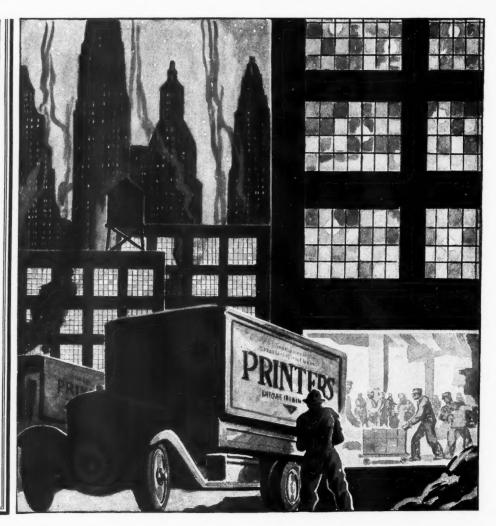
Chicago, Illinois

Set in Ludlow Karnak Medium and Karnak Black Condensed

uRc



Ideal branch sales offices are located in the principal cities so as to facilitate the most efficient service



Increased Production At Less Cost per Impression

REALIZE the most from your present equipment by using Ideal Vulcanized Oil distributing rollers on your presses. These fine rollers were specially developed for producing fine printing. They have been in constant use by leading printers for the past eighteen years.

Made of vulcanized oil, they possess a natural affinity and tack for ink and are unaffected by climatic conditions. These rollers will not swell or shrink. Even at high speeds they operate with full efficiency, and by following simple instructions regarding their use regrinding is never necessary.

The wonderful results that DX rollers are producing on newspaper presses and the old reliable Ideal rollers on lithographic presses can be duplicated for you in the typographic field by Ideal Vulcanized Oil distributing rollers used in conjunction with Ideal Process or Graphic non-meltable form rollers.

The services of an efficient roller adviser are at your disposal simply by sending in a request, which will entail no obligation.

IDEAL ROLLER & MANUFACTURING COMPANY NEW YORK

Type was saved from illegibility when two printers were saved from starvation

It was almost 500 years ago that a hesitant knock on the great gate of the Italian monastery of Subiaco summoned the drowsing porter to his grill. Through it, he could see two weary faced, flaxen-haired men and a small cart on which was tied a press, crude and clumsy as the rudest wine press.

In answer to his question, the travelers identified themselves as Conrad Schweinheim and Arnold Pannartz, German printers exiled from their country because their attempts to substitute Roman letters for Gothic characters had brought on them the wrath of German scholars. They were weary with travel, hungry, out of money and seeking a haven where they could practice their art and live in peace. Would the porter's Superior receive them?

Summoned, the Abbot gave them permission to set up their press in his cloisters... and with that act of humanity saved printing from illegibility. For in those cloisters Schweinheim and Pannartz devised such innovations as the spacing between words which makes printed pages readable and designed and cut the Roman type characters which reduced the expense of type reproduction.

It is not by coincidence that the latest development in better printing, which is Kleerfect paper, echoes the contribution of Schweinheim and Pannartz. For today, no less than in the past, greater economy and better reproduction are the vital factors in printing progress. And with Kleerfect, the Perfect Printing Paper, these two factors have made a new and important advance.

Kleerfect has added, to exceptional opacity and the strength requisite to high speed presses, freedom—for all



practical purposes—from two-sidedness of color and texture which insures printing of equal excellence on both surfaces . . . A color that eliminates glare, makes text more legible and insures the true maximum reproduction of one to four printed colors.

Whether you are an advertiser or a publisher, you can profit by investigating both the economy and superior work Kleerfect makes possible. A request to our Advertising Office in Chicago will bring facts and samples to you.

THE PERFECT PRINTING PAPER

KIMBERLY-CLARK CORPORATION · Established 1872 · NEENAH, WISCONSIN CHICAGO, 8 South Michigan Avenue · NEW YORK, 122 East 42nd Street · LOS ANGELES, 510 West Sixth Street



BEAUTY AND UTILITY

Buckeye Cover Achieves the Perfect Combination

JUST as the desired combination of Good Looks and Usefulness is achieved in this photographic study by Mr. Boris, so, precisely, is it realized in the manufacture of Buckeye Cover. Obviously the young woman loves Buckeye Cover. So, too, does every printer, artist and advertising man who has ever used it—and that includes almost everyone.

The new Buckeye Cover Sample Book, so proudly held, is highly prized by the young lady. You will value it greatly, also, for it exhibits the world's premier cover paper and contains the invaluable Color Finder feature. Ask for a copy on you business stationery. We will gladly send it to you free, if you are engaged in any branch of the graphic arts.



THE BECKETT PAPER COMPANY, Makers of Good Paper in Hamilton, Ohio, since 1848

Buckeye Cover, Beckett Cover, Ohio Cover, Buckeye Text, Beckett Text Beckett Plater Finish Offset, Beckett Custom Book



DAYCO ROLLERS GO TO WORK IN THIS MODERN PLANT

• From printing plant to printing plant the word is going around that Dayco Rollers bring about better work, a greater number of impressions and substantial savings. In printing plants everywhere these new and revolutionary rollers are rapidly replacing rollers of all other types.

With Dayco Rollers presses can be run at higher speeds—winter and summer. The thermometer can go up or down—from freezing to 100 in the shade with extreme humidity—you'll never have to worry about your Dayco Rollers. There is no melting down, no getting out of round or swelling. They operate efficiently under the most severe conditions. Now is the time to change to this all-season roller before hot summer days arrive.

Daycos are highly ink receptive, yet impervious to oil and water. There is no ink penetration. No soft spots. No



blisters. No regrinding necessary. And Dayco Rollers can be stored indefinitely without deteriorating—thus fewer spare rollers are needed.

Dayco Rollers are now available in a wide range of softness. Each roller, developed for its specific purpose, is the result of long periods of actual service in all types of printing plants. We tackled the toughest job in each plant on Form Rollers—and even under the worst conditions Daycos have delivered uniform, satisfactory service on all kinds of jobs. They are now in use on all types of presses, such as—Rotary Offset Presses, Flat Bed Lithographic Presses, Cylinder Presses, Multi-Color Rotary Presses, Vertical Presses, Automatic Presses, Envelope Presses, High Speed Flat Bed Presses, Platen Presses, and Horizontal Cylinder Presses.

Dayco rollers are also made for waxing, industrial printing, graining, coating and duplicating machines. Let us send you complete information. Dayco Division, The Dayton Rubber Manufacturing Co., Dayton, Ohio. New York Branch, 1511 Park Murray Bldg., 11 Park Place, New York City.

DAYCO ROLLERS

THE ORIGINAL SYNTHETIC RUBBER PRINTERS' ROLLERS

OF COURSE-YOU CAN DO IT!

THIS CHALLENGE EQUIPMENT SOLVES ANY PLATE-MOUNTING PROBLEM

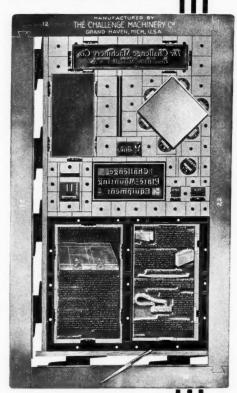
• Don't limit your sales possibilities or waste time with makeshift plate-mounting equipment when Challenge Sectional Blocks and Register Hooks will so quickly simplify every job.

It solves every problem — makes the most intricate plate-mounting easy... equips you to handle work that may now be going to shops in distant cities.

The form illustrated on the right tells the story of Challenge Plate-Mounting Equipment—shows its flexibility at a glance! It demonstrates the use of blocks and hooks in specialty printing; catalog, book, and magazine work; for labels, cartons, folding boxes, etc.

Investigate the sales and profit-expanding features of Challenge Plate-Mounting Equipment—learn how it assures absolute permanency of plate position . . . quick register . . . extremely narrow margins . . . absence of trenches beneath plates . . . inserting of type pages, lines, or lone figures anywhere in the form with as

secure a lock-up as an all-type form . . . flat bearing on the press bed . . . impression resiliency . . . and light wear on plates. Write today for complete particulars.



THE CHALLENGE MACHINERY COMPANY

GRAND HAVEN, MICHIGAN

CHICAGO, 17-19 E. Austin Ave.

200 Hudson St., NEW YORK



CHALLENGE RATCHET HOOK — for book, and one-color work in connection with brass or steel side and head catches.



SWIVEL HOOK—Used where plates are desired at a sharp angle; also for general register work. One size.



ART HOOK—for color and register work. Plates can come together up to thickness of key. Three sizes.

MONOTYPE CONDENSED GOTHICS

CONDENSED FORMS IN TYPE FACES REFLECT FASHIONS OF TODAY

Full information covering the operating scope of Monotype Type-Setting and Type-Casting Machines through which these and other fine type faces can be had for use in your composing room will be sent on request

Specimen Sheets Showing All Sizes May Be Had by Writing

MON TYPE

Machine Company

24th at Locust St., Philadelphia, Pa.

A GOOD SUPPLY OF TYPE OF ALL SIZES HELPS THE MODERN PLANT TO EARN LARGE PROFITS

THE MONOTYPE SYSTEM PROVIDES THE printer with an efficient type foundry

Alternate Gothic, No. 51-6 to 72 Point

CONDENSED VERSIONS OF GOTHIC types are useful in modern display

Alternate Gothic, No. 77-6 to 36 Point

AN AMPLE SUPPLY OF NEWEST rule and decorative border material

Modern Condensed Gothic, No. 140-6 to 72H4 Point

A FINE CONDENSED FACE THAT HAS WON A PLACE IN THE UP-TO-THE-MINUTE AD COMPOSING ROOM

Condensed Gothic, No. 227-14 to 48 Point

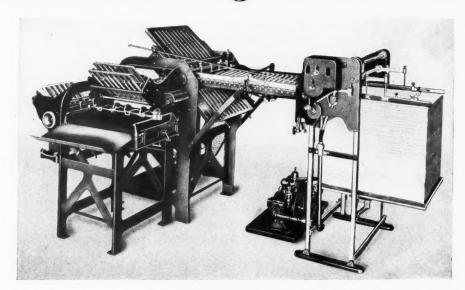
DESIGNED TO COMPLETE A POPULAR series the condensed has legibility and grace
Sans Serif Light Condensed, No. 357—14 to 72 Point

EFFECTIVE IN NARROW MEASURES where it allows the copy to be set larger

A STURDY HEAD LETTER THAT works well with light body types

Sans Serif Extrabold Condensed, No. 333-14 to 72H4 Point

A Money-Making, Business-Building Asset



The Model "DOUBLE-O" **CLEVELAND FOLDER**

Will open up many opportunities to you for new and profitable business. With its 9 folding plates and 4x6'' to 22x28'' range of sheet sizes, you can offer your clients and prospects a greater variety of lay-outs for circulars, broadsides and booklets than has ever been possible with any type of folder of similar size.

Its accuracy will give you the best quality of folding. Its high speeds on both parallel and right angle folding assures unusual production and earning power. Often your jobs can be planned to save money and time in presswork, cutting and binding, as well as in the folding operation.

The new features that add to the conveniences and long service of the Model Double-O Cleveland include: Easy to adjust, two speeds in parallel section, adjustable side guide, 11/4" minimum size fold, 9 folding plates in the basic machine, light weight cross carriers, all-steel construction, and ball bearings at various points.

Its 22x28" maximum sheet size provides that extra inch or two so often needed in folding the work from the various high-speed job cylinder presses that have become so popular.



28 West 23rd Street, New York CHICAGO 117 West Harrison Street Dodson Printers Supply Co. ST. LOUIS 2082 Railway Ex. Bldg. 231 Pryor St., S. W.

BOSTON 185 Summer Street

PHILADELPHIA 5th and Chestnut Streets

ATLANTA

CLEVELAND 1931 E. 61st Street SAN FRANCISCO LOS ANGELES-SEATTLE H. W. Brintnall Co.



Ask about this Model W Cleveland. It folds sheets up to 14x20" and is proving to be a popular folder for small plants, and for small work in large plants. High-speed, accurate, durable.



Former HARRIS 22×34 (S5L)



On the basis of profit production in your press room, contrast here the advantage in this Harris EL 22 x 34 Offset over the earlier and now obsolete S5L model. • Your living depends upon profitable press production, not on whether the old machine will still run. This is a matter of the cost and volume of saleable sheets at the end of the day. Three point or Harris over feed register optional.

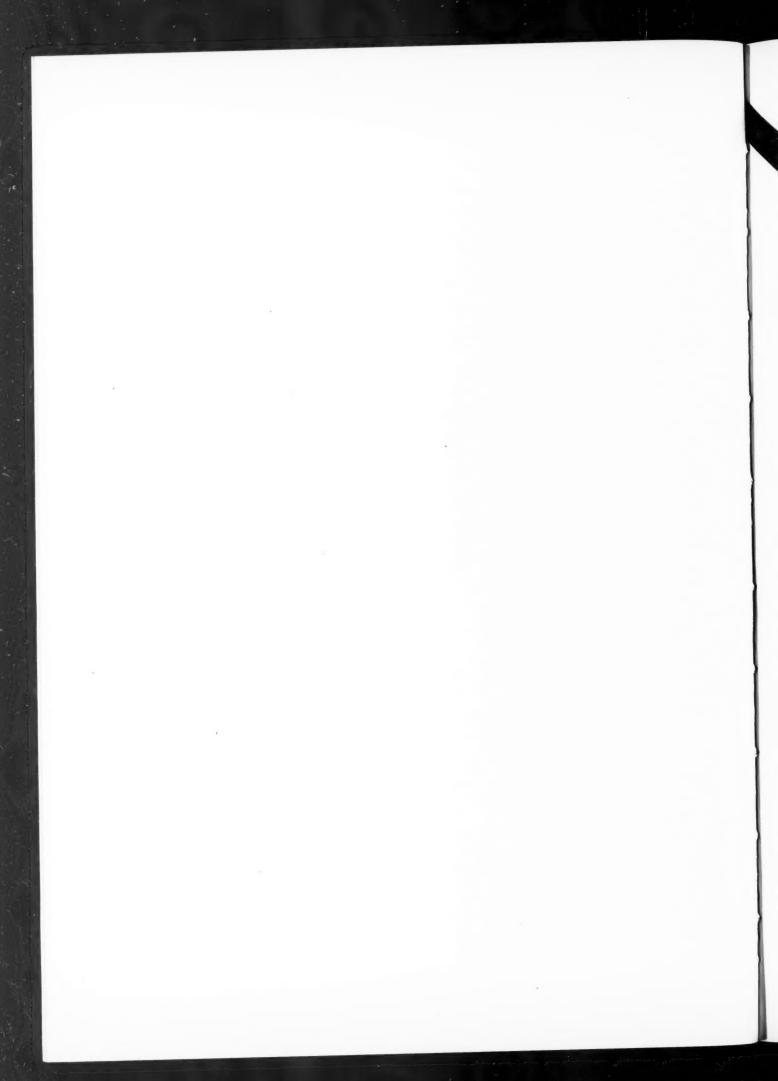
ľ
ľ
\$
r
8

LETTER PRESS 2 Color Flat Bed Automatic 22 x 30 26 x 40 2 Color Rotary 43 x 59

GRAVURE

HARRIS · SEYBOLD · POTTE

GENERAL OFFICES: 4510 EAST 71ST STREET, CLEVELAND, OHIO Harris Sales Offices • New York, 461 Eighth Ave. • Chicago, 343 So. Dearborn St. Dayton, 813 Washington Street • Factories: Cleveland, Dayton



STAR LINE

0

★ B O N D

Economical - watermarked - distinctive

★ L E D G E R

Economical, permanent record paper

★ S A F E T Y

Check paper with all protective features

★ ONIONSKIN

Beautiful duplicate copy sheet—light, durable

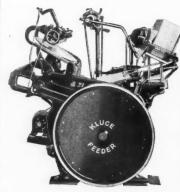
★ M A N U S C R I P T

Antique cover stock in attractive permanent colors

★INDEX BRISTOL
A hard, lintless bristol in standard weights—wear, tear-proof



A B & K (formerly Miller) Feeder attached to your open presses will give them greater and better production at far lower cost than hand-feeding, and it will be found equally efficient for both long and short runs. You can modernize your open presses at comparatively little expense by equipping them with mechanical feeders which, under normal conditions, will pay for themselves.



GET MORE PROFITS FROM YOUR PLATEN PRESSES

The

boo

prin

logi

Printing impressions cannot be produced at less expense than on a platen press . . . but it does not pay to feed that press by hand when, with the addition of a Kluge Automatic Feeder it will give you twenty percent greater production at the same low cost and release the operator for other work. You don't have to pick your jobs for the Kluge Feeder. It will handle the run of the hook, from tissue to wallboard, including blotters, envelopes of all shapes and sizes, imprint jobs, gummed labels . . . in fact, anything that is printable.

It can be adjusted to different jobs in from 3 to 5 minutes, is positive in action, foolproof in construction and easy to operate. Its upkeep expense is practically negligible.

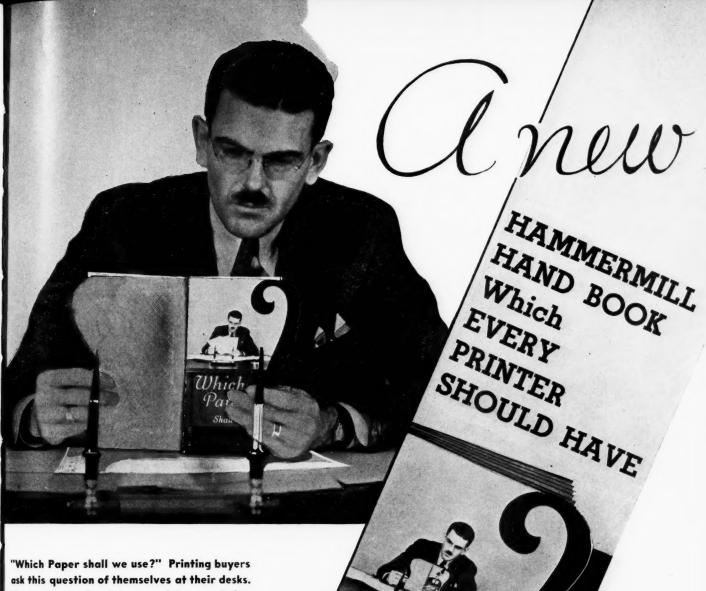
Ask our nearest branch to figure with you and give you a demonstration, or send for descriptive booklet "Facts and Proof".

BRANDTJEN & KLUGE, Inc., Mfrs. St. Paul, Minn.

Branches with Operating Exhibits:

NEW YORK	Street	
PHILADELPHIA 253 N. 12th	Street	
BOSTON	Street	
DETROIT 1051 First	Street	
CHICAGO 106 W. Harrison	Street	

ST. LOUIS
DALLAS217 Browder Street
ATLANTA 150 Forsyth St., S. W.
SAN FRANCISCO451 Sansome Street
LOS ANGELES 1232 S Manla Ava



"Which Paper shall we use?" Printing buyers ask this question of themselves at their desks. They ask it of printers as jobs are being ordered. So Hammermill has prepared a book, written for printers and business men, and bearing the title of that question, in an effort to set up measures of intrinsic value in business papers . . . Hammermill has advertised continuously for nearly a quarter of a century; it has constantly improved its papers; it has reduced sales resistance for printing salesmen and speeded up production for printing pressmen. Hammermill is the logical producer to issue such a book and Hammermill offers you this book for your own study . . .

Mail the coupon to get copies for your salesmen and your important customers.

HAMMERMILL PAPER COMPANY, ERIE, PENNA.

Position_

Please send me _____ copies of the "?" Book. I want to sell a more satisfactory paper for letterheads and forms.

Name

(Please attach to your business letterhead)

A NEW AND MODERN

PAPER CUTTER

AT A New Low Price



This new 26½" Buckeye Paper Cutter is the answer of The Chandler & Price Company to the increasing demand for a lever cutter of modern design that can be purchased at a price within reach of even the smallest printing plant.

Similar in general design and appearance to the popular New Craftsman Lever Cutter, it likewise features the solid one-piece side frames which promote cutting accuracy by providing rigid, unyielding support for the cutting table.

It also has the long, accurate side plates in front of and behind the knife; and the back gauge which can be adjusted to keep it always parallel with the knife.

An accurate cutting scale is placed on the table in front of the knife. (An overhead traveling steel tape is available at slight extra cost.)

Operating convenience likewise has been well provided for. The table has been placed at the height most convenient for the operator, 34" from the floor. With the specially-designed operating lever, maximum cutting leverage comes at the point where the operator can work to best advantage; even at the finish of the cut the lever is at convenient height, eliminating back-breaking stooping and reaching.

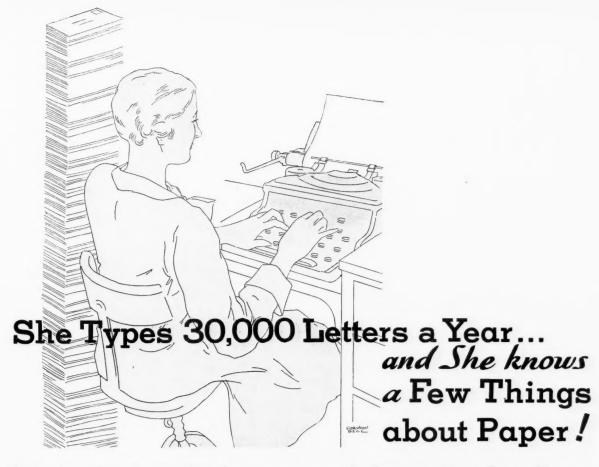
Before you buy any paper cutter, either new or used, be sure to obtain all the details about this New Buckeye Paper Cutter. Full information and prices can be had from your regular Chandler & Price dealer, or from the Chandler & Price office nearest you.

THE CHANDLER & PRICE COMPANY CLEVELAND, OHIO Printing Presses and Paper Cutters

Branch Offices and Display Rooms:

New York: Grand Central Palace, 480 Lexington Avenue
Chicago: Transportation Building, 608 S. Dearborn Street





The printer knows, too, that the average stenographer wields a mighty important influence when it comes to letterheads and commercial forms. That is why many printers standardize on Howard Bond. They know from experience Howard Bond has the necessary inherent qualities to satisfy their most critical customers—an unmatched whiter-than-snow white—a

smooth, firm, typable and erasable surface—much more than average strength—for a moderate price. In their pressrooms, Howard Bond feeds through the press at lightning speed and imparts economies that reflect favorably when final costs are figured. Insist on Howard Bond. Write for new Portfolio. The Howard Paper Company, Urbana, Ohio.

IP-5-35



Compare it! Tear it! Test it! And you will specify it!

THE HOWARD PAPER COMPANY, Urbana, Ohio. Send me the new Howard Portfolio.

Name	Position
Firm	Address
City	State

(Please attach to your business stationery)



Howard Bond in Wove, Linen, Ripule, Hand Made and Crash Finishes: Howard Laid Bond in Antique and Smooth Finishes: Howard Ledger; Howard Posting Ledger; Howard Writing; Howard Mimeograph; Howard Envelopes, 13 lb. for Air Mail, Fourteen Colors and White, Six Finishes.

K E E P I N G W I T H I N T H E B 0 N D

Frazer Bond

THERE are bond papers that cost a great deal more than Fraser Bond and there are others that cost less.

In neither of these two extremes does Fraser Bond assume to be the life of the party. It is in the great big in between that it shines resplendently.

There is a fast growing number of leading corporations who, having demonstrated to their satisfaction that Fraser Bond possesses the class that reflects their dignity and stability and the sturdiness to outlive the usefulness of anything imprinted upon it, specify Fraser Bond exclusively for all of their stationery requirements.



New York Office 424 Madison Ave. New York, N. Y.

FRASER INDUSTRIES INCORPORATED

I will be pleased to receive prepaid your portfolio containing sample sheets of Fraser Bond.

Name

Address

Chicago Office
111W. Washington St.
Chicago, Ill.



SHAVE your production costs to the lowest point on your multiple work—with a SEYBOLD AUTO SPACER. The SEYBOLD AUTO SPACER turns out work as fast as it can be carried away. It spaces and cuts in two dimensions—reduces computing and jogging time—will maintain set-up for two or three jobs at a time and insures accurate duplication of sheets. • • Then a flip of the switch converts to a standard cutter. • • Read the description in catalog, we'll be glad to send for your files. You'll discover where you have been losing a lot of profit which should have been yours.

SEYBOLD MACHINE COMPANY . Dayton, Ohio

NEW YORK
E. P. LAWSON CO., INC.
CHICAGO

CHAS. N. STEVENS CO., INC.

ATLANTA

J. H. SCHROETER & BRO., INC.

SAN FRANCISCO
HARRY W BRINTNALL CO.

TORONTO

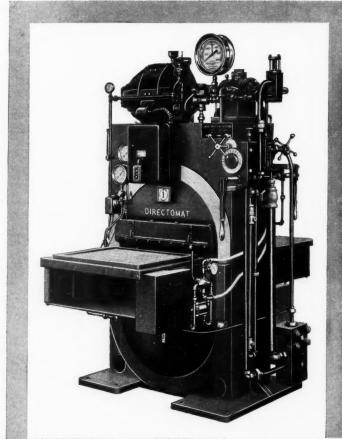
THE J. L. MORRISON CO. TORONTO TYPE FOUNDRY CO., Ltd. SEUBOLD

DIRECTOMAT Adopts G-E Motors and Control as Standard Equipment

Manufacturers of printing machinery find that General Electric's complete line of motors, control, and other apparatus enables them to get exactly the equipment they need for each machine.

Both the manufacturer and the user profit when G-E motors and control are used. The manufacturer is assured that his machine will operate at its best, and the user is assured of getting the best possible production and performance from it.

Our line of equipment is complete—from full-automatic drive and control systems for high-speed presses to wire and cable, and specialized apparatus, such as electric heating units for metal melting. Our nationwide system of sales offices, warehouses, and



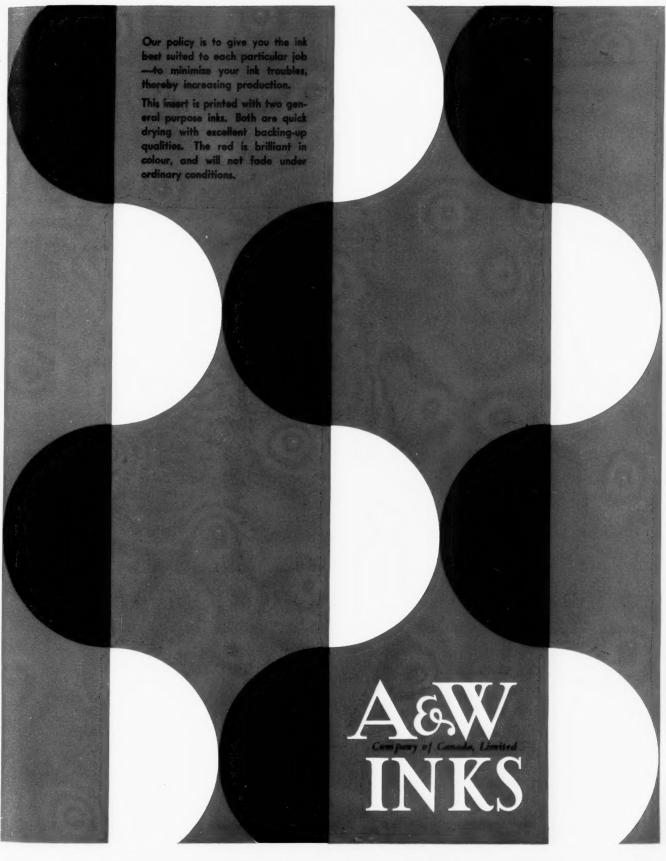
service shops is ready to give prompt attention to your needs.

Our nearest office is ready to help you. Just call or write. Your inquiries will receive prompt attention. General Electric, Schenectady, N. Y.

The Directomat Hydraulic Matrix Press, manufactured by Lake Erie Engineering Corp., Buffalo, N. Y. G-E equipment, including a motor and control for operating the oil pump, electric-heating units for producing steam in the platens, and magnetic switches for temperature control, helps provide efficient, speedy, low-cost operation for this matrix press

020.16





A. C. RANSOM CORPORATION
NEW YORK CITY, N.Y. BATTLE CREEK, MICH.

A. C. RANSOM PHILIPPINE CORPORATION, Manila, P.I.

A. C. RANSOM CORPORATION

New York City, N.Y.

Battle Creek, Mich.

A. C. RANSOM PHILIPPINE CORPORATION MANILA, P.I.

Sales Offices: -

R. V. CARL 2236 Lincoln Ave. Lakewood, Ohio (Cleveland) R. C. FRASCHE 215 North Seventeenth St. Birmingham, Ala. A. B. GROSSENBACHER COMPANY 305 S. W. Fifth Ave. Portland, Oregon



Sole Licensees for Printing Inks Manufactured by

THE AULT & WIBORG COMPANY

OF CANADA, LIMITED

Head Office and Factory

82-90 PETER STREET

TORONTO, ONT.

Cor. Vallee and Benoit Sts. MONTREAL, QUE.

TORONTO, ONT.

Cor. Jackson Ave. and Prior St. VANCOUVER, B.C.

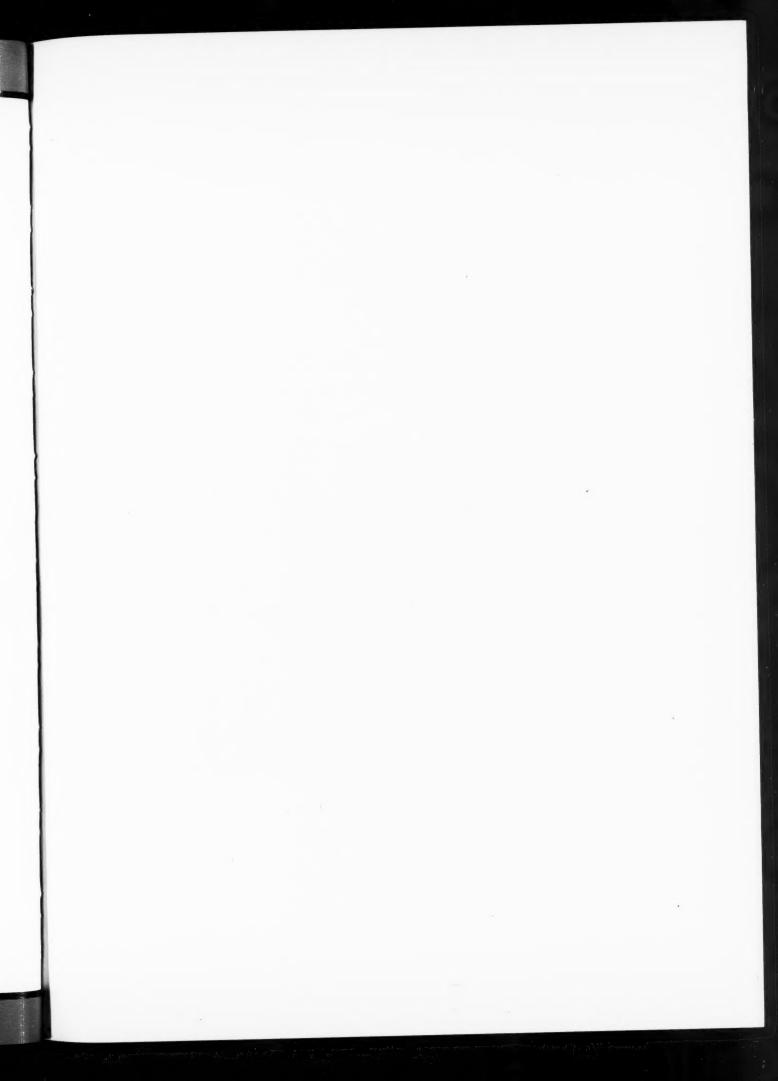
179 Bannatyne Ave. E. WINNIPEG, MAN.

The front page of this insert is printed with the following inks:

PERMANENT VERMILION RED, NO. 18859

TRIUMPH HALFTONE BLACK, NO. 18746

Printed in Canada





CORNER OF ONE OF THE SCORES OF SUPERB SPANISH RENAISSANCE EXHIBIT PALACES AT THE CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION

CALIFORNIA, THROUGH SAN DIEGO, INVITES THE WORLD

This subject represents a fine series, Deep-etch Lithographic plates by the American Engraving and Electrotype Company and printed in Three Minutes, the notable house-organ of the Times-Mirror Printing and Binding House, Los Angeles, California.

*The Inland Printer

J. L. FRAZIER, Editor

CODE SCORE: NO HITS; NO RUNS-MANY ERRORS!

>> > SELDOM has a nation adopted a new law with higher ideals and finer intentions than prevailed with passage of the Volstead Act. Seldom was a measure more hotly defended than prohibition when courageous Nicholas Murray Butler first uttered publicly the rumbling discontent that disturbed the country, and called prohibition wonderful in theory but unenforceable in actual practice. After eighteen years of trial and error came repeal.

Seldom has an industry adopted a measure for trade improvement more willingly, more hopefully, and with higher ideals than did printers adopt the graphic arts code of the National Recovery Act.

As this is being written—after two years of trial and error—Congress still juggles with its major "hot potato." It has been tossed from hand to hand since the present session began in January, while members tried to decide whether punch-drunk N.R.A. should be "counted out" officially next month, or should be resuscitated, patched up, and tossed back in the ring for another round.

Loud and vigorous has been the wordy struggle of trade and "official" spokesmen, for and against. No less vigorous have been the spoken, but seldom publicized, opinions and complaints of printers, large and small.

That the graphic arts code has failed to accomplish its original high purpose none will deny. That it has been a disappointment, if not a dismal failure, is generally conceded. Its most ardent supporters, today confined largely to those who have earnestly and valiantly endeavored to make it work, attribute its faults to lack of "enforcement."

Principal charges leveled against the code, or its lack of enforcement, are:

It has not stabilized prices. In the past, every organization set up, in whole or in part, to influence or "make" printers sell at agreed prices has failed. Foremost among code trade-practice regulations is the machinery set up for stabilizing prices. Code agencies insist that price stabilization is not merely another name for "price fixing." Printers, on the other hand, maintain that no matter how cunningly disguised as "selling on economic hour rates" or in "price determination schedules," it still is plain, old-fashioned "price fixing."

But, devices for determining costs received scant attention in preparing codes, and have all but been thrown out

the window in the eagerness of officials to comply with the law by confining "enforcement" to mere "code activities." Code officials could not go into court with a charge that some printer was selling below cost when there was no legal way to determine what cost should be. This is the rock on which much "enforcement" effort foundered.

Selfish interests exploited code "enforcement." Many printers protest that weaknesses not only crept into the original building of the code, but that others were purposely injected by selfish interests that found opportunity to organize and fix code administration to their own liking.

The code set up another bureaucracy. Another frequent charge is that only beneficiaries of the code are those men and women employed in Washington as executive vice-presidents, secretaries, or as regional and local code directors, deputy directors. Today there are hundreds of these employes where dozens existed before. Many are listed to receive salaries double what they got eighteen months ago, before advent of the code. It is claimed that added personnel and increased salaries comprise the bulk of administration expense.

Codes are all administration and no service. Common is the complaint that code expenditures can be made only for "enforcement"; that service expenditures are made at the personal risk of officials, or only in the event an "extra" fee is paid. Services were the backbone of association activities for years. Printers miss them, and complain that they get no benefits from code "enforcement." Some stopped paying. Their neighbors are waiting, in some cases hopefully, for something to happen.

Labor has not benefited. Though organized Labor was unable to turn Section 7a to its account, as originally expected, it still endorses N.R.A., but hopes for better luck with the thirty-hour bill, and Wagner bill. Unorganized labor, a generous half of the printing-trades employes, seems satisfied with regulated minimum wages, maximum hours, and working conditions brought by the code. But all labor is fearful that the increased printing prices, made necessary under code operation, will ultimately decrease volume and increase unemployment; that benefits of increased wages will be offset by higher living costs.

Business has not been helped. Management, as represented by personal interviews and hundreds of letters from

printers in all parts of the country, reports: "Prices were never more shot to pieces." "More competition than ever." "We have to do more work for an order than ever before." "Profit on an order is exceptional." "It costs more to operate under the code." "Buyers can't afford our prices, and use cheaper duplicating processes."

Chiseling has not stopped. Unfair competition, unnoticed in prosperity, looms up ominously in depression, yet there have been few complaints to code agencies. Printers, while still protesting sharp practices and unethical conduct, refuse to complain against neighbors and competitors for fear of retaliation. Code authorities remain helpless without complaints. Government, possibly avoiding Supreme Court rulings, lacking precedent—and complaints—waits in vain to act. Chiseling goes on, unabated.

The code has done nothing industry would not do for itself. Some feel the code has advocated nothing that has not been in the hearts and minds of employing printers for fifty years. The industry's records are an open book, showing steady shortening of the work week; wages above the standards of other industries for skilled operatives; no child labor, but an intelligent, and for the most part, well-regulated apprentice system; labor policies with or without collective bargaining, at the option of employes and employers. In the late '80's, the United Typothetae of America framed its famed Code of Ethics, a document that has been the model for a score or more of industries.

A revival of more comprehensive associational service activities, rather than inadequate and unsatisfactory code "enforcement" is already apparent in the more successful associations. Officers and directors of these groups are not

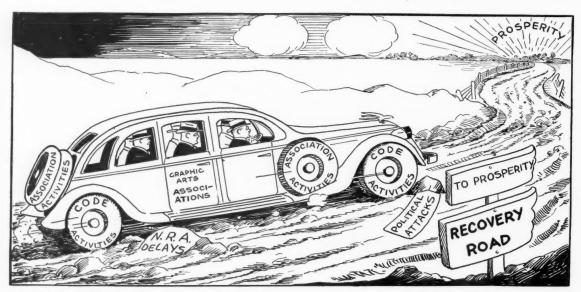
"throwing down" the code; rather, they are managing to give paying members "something for their money."

Some charge that N.R.A. has assumed unconstitutional powers of making laws and levying taxes; that it interferes with freedom of contract as guaranteed by the constitution. Only the Supreme Court of the land can decide such momentous questions. It is generally conceded, however, that code agencies, lacking Supreme Court rulings, have been helpless and unable to "enforce" its mandates. Many feel that the administration deliberately dodged opportunities to put N.R.A. to the test of a ruling.

Summarizing charges leveled against code "enforcement," one can only conclude that the code, as now operated and handicapped, is a farce and that *unless* it can adopt a few simple, enforceable activities, such as regulations affecting hours, wages, and child labor, its seconds should throw a towel into the ring and let the show go on.



EDITOR'S NOTE: As this page is locked up, newspapers report that the Senate finance committee, seeking to hasten adjournment of Congress, approved a bill, yet to be presented to both houses, extending a greatly modified N.R.A. to April I, 1936. As revised, the bill eliminates code price-fixing (except in industries where price-fixing provisions already exist); excludes from N.R.A. firms doing only intra-state business. It is predicted President Roosevelt will sign the revised bill as "the best he can get."



Under the title "Look to Your Spares," S. Frank Beatty, managing director of the Chicago Graphic Arts Federation and president of the Printing Trade Association Executives Association, published this cartoon in the April issue of "And/Or," bulletin of that organization

Engraver Replies to Article on Cuts; Hurls Blame Back at Printers

>> > I AM GLAD to have had my attention called to the article by Douglas C. McMurtrie, and I have also in mind certain remarks in similar vein reported to have been made in this country at recent meetings of members of the Young Master Printers' Alliances in several cities.

On each side of the Herring Pond the printer has had the same limited outlook when dealing with the production of the process engraver, that is, he expects to get more than he has paid for or is prepared to pay for.

As regards McMurtrie's article—what is his peeve? Assuming that he deals only with a first-class engraver (not one of those that give big discounts as rebate), he orders his blocks on the distinct understanding that he is going to pay for them at prices given on the scale.

Now scale rate is the rate at which they should be charged when made under present known conditions, and he knows these conditions perfectly well, for he has been buying blocks for the past twenty years; so he gets just exactly what he has ordered, and is prepared to pay for. That being the case, what has he to "peeve" about?

Does Writer McMurtrie expect something superior to what he has ordered? Does he expect that his engraver is a philanthropist and is prepared to give him eight or nine dollars' worth of work for six or seven dollars? That seems to be the ground of his complaint, but, as he has received full value for the money he has expended, why expect something more?

Surely when he orders paper from his paper merchants at five cents a pound, he does not expect the same quality as he would get for six or seven cents a pound, and then grumble when he does not get it. Why, then, tilt at the engraver because he does not give a superior article to that for which he is to be paid?

Has not McMurtrie let himself go rather too freely when he, feeling annoyed at the quality of mounting, launches out and decries the whole production of halftone blocks? What is the use of arguing with any printer who maintains that no progress has been made in the production of half-

In the November, 1934, edition of The Inland Printer appeared an article by Douglas C. McMurtrie, entitled "Poorly Mounted Halftones Cost Too Much." It subsequently was reprinted in the Photo-Engraver's Bulletin, without credit, from which it was picked up and reprinted by printing papers in this country and abroad.

One such was the British and Colonial Printer and Stationer, which asked T. C. Eamer, honorary treasurer, Federation of Master Process Engravers, to comment.

As the original publisher of the article which has aroused such international discussion, editorially and wherever printers come together, The Inland Printer is pleased to reproduce here the opinion of T. C. Eamer, and to append thereto some further observations.

The widespread interest in this matter has stimulated new thought on the subject, with the result that developments looking to a solution of the problem are reported already well under way.

tone blocks during the last twenty years? Whom will he get to believe him? Just compare any of the illustrated magazines of twenty years ago with those of today.

Of course, I am much better acquainted with the progress of engraving in this country than in America, but, if McMurtrie's tirade is fair regarding his American engraver, the sooner he changes him the better. I know perfectly well there are American houses that can and do produce better-quality blocks today than were the usual run so many years ago. I've seen and handled them.

But, after all, does not his "peeve" boil down to the single question of mounting? At any rate that is how it appears to me both from the heading and the substance of the article.

Now, no one knows better than the photoengraver that the wood on which he is practically compelled to mount all his blocks is not the ideal, and he would be only too pleased to adopt a better mate-

rial if one could be found. But where is such a material to be found?

It is easy to "peeve," but what good does that do, unless the peeved one can point to something that will relieve and/or supplant that which causes the complaint, or at any rate will help to solve the problem?

Now, so far, no one has yet been able to find anything that will be ideal for mounting except at a price that makes it prohibitive at the present price charged for process blocks. It is not for the want of an effort or research for there have been many efforts made in this direction, but with little, if any, success.

Apparently it seems that McMurtrie has not heard of them, or if he has, he has passed them by in his ambition to discredit the photoengraver. I will relate several of them.

Just immediately before the war, my own firm pro-

duced a patent mount that would neither shrink nor warp, and that would remain type-high and true. We offered it to printers ordering process blocks at two cents a square inch above the prevailing price of blocks mounted on wood mounts.

Printers declined to pay the two cents a square inch extra, preferring to save the two cents and spend forty or fifty times as much on makeready.

Just about the same time a German house produced a non-shrinkable mount, made from the residuum of another material, but from some cause or other this did not meet with success.

A year or two ago, a method of attaching plates to the mount and leaving every

side flush was introduced in America, and an effort made to popularize it, but when I showed it to printers, they one and all shrugged their shoulders and asked what was going to happen if the plate came off the mount when in work.

Though we answered that it was securely attached to the mount, the reply was: "It may be so, but I do not propose to risk it."

What can the engraver do if the printer takes up such an attitude?

Some time ago I was shown a mount that had not been patented, but one that it was felt would not warp, twist, get out of shape or even shrink; but here again the cost would have been about four cents a square inch extra, so no one wanted it.

About the same time, I was supplied with a number of sectional mounting cubes by a prominent machinery house, sections that, when joined up, would make an ideal mount. But experience showed that in use it proved, though good indeed, not ideal, and it was more expensive than some of those previously referred to.

On my desk at the present moment I have some sectional mounting that would be ideal for the purpose, but these sections could not be supplied except at a higher cost to the printer.

Here, then, is evidence of six definite attempts to find the ideal mount made in recent years, all of which have been turned down, mostly because the printer will not pay the extra cost, but expects the engraver to supply a superior article to that he bargained to give, without making any charge for the extra cost.

As I have previously stated, no one will be more pleased than the engraver if someone will produce a mount more nearly perfect in every way than the wood now universally used, and at the price the wood now costs. If, however, that is an impossibility and the printer still demands something superior to what he now gets from his engraver, then to the business man it is as sure as day follows the night that he who demands the superior article must be prepared to pay the extra cost.

To say as he does that "it is the printer who is paying through the nose for the shortcomings of present blocking" is perhaps hardly correct; for the printer charges this to his customer in his printing bill.

This is no plea to let things alone, but every bit of criticism the engraver gets is destructive. If the printers' organizations can help with some constructive criticism we may possibly in time find something that will remedy what we all admit to be a defect.

EDITOR'S NOTE: Since we were first to bring this matter out into the light, we asked Douglas C. McMurtrie to read T. C. Eamer's comments and to write a reply. It follows. It is in line with the editor's own views.

REBUTTAL

Douglas C. McMurtrie here makes reply for printers and sounds a tocsin call for lower-price plates to fit new conditions

» » BEING PUT in the "dog house," so to speak, by T. C. Eamer's article, I welcome the opportunity of defending my original contentions.

May I first explain that I have dealt, over the past four or five years, with two of the half-dozen leading engravers in Chicago, all of whom charge me approximately uniform prices for what is regarded as first-grade product?

I have practically no option regarding the price paid for engravings, this being fixed by the engravers' scale, which has gone up several times in recent years. I simply pay the indicated standard price for the product which the engraving industry sees fit to supply to the printing industry, on the representation that it is good and sufficient for the printers' use. All conditions of manufacture are determined by the engravers, so I presume Eamer is prepared to stand behind the service and the product provided.

Engraver Eamer asks: Do I expect something superior to what I have ordered? My answer is that I certainly expect him to give me a better product for my money than he gave me twenty years ago. My friendly adversary asks who will believe me when I say there has been no improvement in the standard type of halftones in that time?

I have not recently seen any plain halftones better than those made by Gill and Walker in New York and by Beck and Gatchel & Manning in Philadelphia some twenty years ago. In fact, I think I would have real difficulty buying any as skilfully photographed and as carefully staged and reëtched as the engravings to which I refer. The faster and more careless work brought about by our age of speed has not been compensated for by technological improvements in the art.

I am sorry Eamer did not specify the points of improvement he contends have been made. He is an engraver; I am not. But, if he can find for me any better halftone printing today than was done by Bartlett-Orr or Chasmar-Winchell thirty years ago, or better printed magazines than the Burr McIntosh Monthly or Vogue of the same period, I should like to see them.

True, modern technique of layout has improved; and the art of photography has had a modern rebirth. Presses have been improved; electrotyping has been made more accurate. Thus most magazines are better looking.

There have been numerous improvements in the engraving industry: One was the Bassani camera; the new simultaneous-exposure German color camera was another. But we have been discussing only regular halftones, which are still the main requirement of the letterpress printer.

Eamer features an unfortunate example when he asks whether, when I order paper at five cents a pound, I expect the same quality as I would get for six or seven cents a pound. Whether I expect it or not, I am getting it, if we introduce the time element I have stressed.

Only twenty years ago, any good coated paper (which Eamer's countrymen call art paper) cost in this country about fifteen cents a pound. I am now getting better paper at ten cents a pound, yet labor in the papermaking field has gone up in the interim. What has happened?

Paper chemists have improved the coating materials and methods; paper institutes have improved methods of testing and scientific control. The engineers have developed larger papermaking machines to cut the costs. An eminent paper chemist tells me that a second-grade coated today is superior in smoothness and in printing quality to a first-grade coated ten years ago.

At the same time, folding qualities have improved. In earlier years, if we did not want a pamphlet to fall to pieces at the fold, we had to buy a "folding" coated. Now almost any coated paper has fairly good folding qualities at no premium.

The papermakers have thus given printers some of the improvements in papers which they needed and, by technological improvements, have reduced rather than increased the price for a better product.

This is the actual direction in which the engravers must seek the couple of cents extra a square inch which Eamer says the printers are reluctant to pay. If they will produce well-mounted blocks by modern methods, the improvements should be a

by-product, and not merely an added cost item for the printer to absorb.

Let us take some other examples in our industry. Twenty years ago, most of our job presses ran 1,000 impressions an hour. Today they average 3,000 or better. Presswork costs less today at a higher wage scale. The answer to this is technological improvements.

Twenty or thirty years ago much small folding was done by hand. Today some folding machines run 10,000 sheets an hour. The engineers retained by the folding machine companies have done it.

Take an industry or art closely related to photoengraving: photography. We hear much of small inexpensive film, controlled exposure, automatic developing, and semiautomatic printing machines. I am not a photographer, but is it unthinkable that there should be developed an engraver's camera having a roll film running rapidly from one exposure to another, and developed, fixed, and washed entirely automatically? That large plates, as etched, should be mounted at a single process on some synthetic rosin, and then rapidly sawed up and delivered?

I believe that any one of the important industries, depending largely on research to earn its profits, would consider these as being fairly simple problems to pass on to its engineers.

Who is working on the problem of giving the printers better engravings at lower costs? The letterpress printers need them if they are to maintain, against offset competition, the share of business that should properly be done by letterpress methods. The engravers have a stake in the success of letterpress because, if its ascendency is not maintained, they will lose their principal source of revenue. This is a serious question to both parties at interest.

What to do? That is not for me to say. One possible program might be suggested for discussion. In any city, let the soundest and best plants merge (as many corporations have been doing), putting three into one, and having that one run a minimum of sixteen hours a day. This would mean lower costs and better service.

Let the strongest resulting plants form a national corporation for technological research and improvements, patenting the improvements as made and licensing them exclusively to member plants.

When some real improvements have been accomplished, conduct a coöperative advertising-and-merchandising campaign, selling the improved service to printers.

So much could be done. For example, in regard to the incident mentioned by Eamer, where the printer would not take blocks mounted by a new process, for fear they would come off and smash jobs and presses. Of course not. Why should he be the goat and make the experiments?

Let us suppose, however, that twenty of the leading engravers in the British Isles ing from two to forty plates mounted by this process were run from a minimum of 10,000 to a maximum of 200,000 impressions each. Both flat-bed and vertical-bed

So that

buyers of photo-engraving

know

AFTER more than two months of negotiation, the employing Photo-Engravers of New York City and their labor Union have come to terms.

There were many demands made on the part of Labor but the major issue involved was a demand by the Union for a 30-hour work week, as against the 40-hour work week in force.

The contract that had just expired, had been entered into in 1929, at the peak of the boom years. The wages and hours provided for in this contract were based upon the then existing conditions and upon the assumption that those conditions would continue to prevail. The "depression" came and in the scramble for what little business was available, prices tumbled.

Photo-Engraving firms were rapidly depleted of financial surplus. Yet those depleted of financial surplus. Yet those that survived kept their agreement with the Union to the letter—and even beyond the spirit. In view of this fact the employing Photo-Engravers were unanimously of the opinion that any further demands at this time were unjustified and unwarranted.

The Union had a serious unemploy-ment problem to solve. Hundreds of men had had little or no employment for several years.

The issue was very bitterly contested.

Negotiations reached a deadlock. The employing Photo-Engravers then debated long and seriously among themselves whether they should stand firm and permit the Industry to go into a strike or whether they would best serve the Industry by trying to effect a compromise. A strike would

mean chaos and loss to all concerned. It would handicap the promotion activities of our customers at this critical period of business recovery. To adopt a spirit of conciliation and avoid uneconomic warfare seemed to be the wiser plan.

Negotiations were resumed. Offers were made and rejected. The commit-tee working in behalf of the employers tee working in behalf of the employers yielded only inch by inch, realizing that whatever was given meant increased costs to themselves and to their buyers. Yet at the same time they could not totally ignore the justhey could not totally ignore the Jus-tice of the Union's contention that something must be done to alleviate the unemployment situation. The plea of these highly skilled men for the right to work was a difficult thing to

Finally a compromise was reached. A two-year agreement was entered into, for a 37½-hour work week in 1935 and a 36-hour work week in 1936, with no reduction in the weekly wages.

In view of the general unrest among labor Unions in all industries and in view of our National Administration's recognition of the need for a shorter work week, the employing Photo-Engravers feel that they have settled their problem to the best interests of all concerned—the employer, the workers and the client.

Because this new agreement will necessitate an increase in the costs of our product, the Photo-Engravers Board of Trade, consisting of employers operating entirely with Union labor, feels that the buying public should know the facts.

NEW YORK PHOTO ENGRAVERS BOARD OF TRADE

This page announcement, reproduced from the "Photo-Engravers' Bulletin," presages higher plate costs in New York City, perhaps elsewhere. Such action is contemplated by this magazine as a new handicap upon relief printers

made this coöperative announcement, over their signatures, in the printing journals:

We have tested this new mounting process over six months' time in three representative printing plants. Forms containpresses were used, in addition to platens, so as to put the blocks to every conceivable test. In ninety trial runs, no single plate came off its block during the press run. On the basis of this experience, we join in

recommending blocks so mounted to our printer-customers. May we show you specimens of such mounts?"

What would be the result? Would the individual printer still decline to take a chance? They do not in other like situations of my knowledge.

Then, the processes of color engraving cry for attention. The amount of hand work on a set of color plates is tremendous, and the resulting cost exceedingly high. This expense is costing printers and engravers dearly indeed. Five times the amount of color work would be done on a different price basis, and more engravers and more printers would be employed.

On the continent, there has been developed a system of three-color gravure which produces results startling in their lifelike faithfulness to originals. Yet, according to information which I believe to be reliable, but three colors are used, and the colors all are photographed and etched directly, without hand work. I am told that a piece can be engraved and printed before a set of regular process photoengravings can be completed. What about this?

If the facts as I learn them are true, here is a startling challenge to the photoengravers and—may I say it—a marvelous opportunity for new profits to printers.

So, while the necessary maintenance by printers of pre-makeready departments, to bring plates to type height before they can be sent to the pressroom, seems a reproach to the engraving industry, and while the convenience of mounting halftones flush on all four sides appears a consummation devoutly to be wished, these are not the only points worthy of consideration and discussion in this matter.

So, I venture to commend to the attention of my engraver friends some other developments of twenty years: Auto tires that run three times as long at half the cost; incandescent lamps that burn three times as long at half the cost; autos with quadruple the comfort at a quarter the cost; and then ask whether we cannot have photoengravings 20 per cent better at the same or a slightly lower cost.

I am sure Eamer will take all this as constructive comment, offered in all good nature and friendliness, with the objective of increasing the usefulness of the engravers to the printers, who can in turn repay them handsomely in an increased volume of available platemaking.

Uses Specimen Review

I am a reader of THE INLAND PRINTER, and look especially for the specimens of commercial printing that appear from time to time. I have worked many ideas out of the specimens into my orders.—Louis H. Scheer, John P. Morton and Company, Louisville.

MATCHED LETTERHEADS PLEASE

>> FOR MANY YEARS, printers of business stationery have preached the increased value accruing to the user from a highgrade letterhead. Fortunate has been the printer able to cite actual instances where customers have proved to their own satisfaction that use of quality stationery has shown a dollar-and-cents value.

One such user is American Machine and Metals, Incorporated, of New York City, with seven subsidiary concerns. According to J. C. Vander Pyl, assistant secretary of the parent company, "It has been a delight to see the reaction of stenographers, who, almost automatically, it would seem, have improved typing, arrangements, and general appearance of letters turned out on the

pany's design, a scroll leading the eye across from the individual concern's illustration to the arrowhead insignia of the parent firm. The design of the Riehle Testing Machine Division differed from the others in detail, since it is operated by American Metals, rather than separately.

Individual unit-identifying illustrations were photogravure printed by Nahm Photogravure Company, in charge of designing the related letterheads. The gray stripe was done by a photo-tinting process, it is stated, while the lettering and trimming lines were steel-die engraved.

High-rag-content bond, produced by a company using machines made by one of the subsidiary companies, is used for all of



new letterheads. Fine stationery certainly has, in our case, been an influence toward good workmanship."

He also reports a number of unsolicited complimentary comments from customers and others receiving letters on the new letterheads. He refers to the oft-told story of a fine letterhead's advantage over an ordinary one being comparable to the advantage a capable salesman of impressive mien has over a lack-luster order-taker.

"We can now appreciate the truth of this comparison," Vander Pyl states.

The seven affiliated companies all used the same variation of the parent comthe letterheads. A feature of the production of these letterheads is that the paper house was asked to recommend which of its papers should be used.

A memo going to the head of each affiliated company with its supply of letter-heads carried specimens of each design produced for related units. It called attention to the high quality, and pointed out that the unified appearance would have the advantage of calling attention to the tied-in character of the companies.

Provision was made for addresses of branch offices to be imprinted in red in a matching type face.

The Inland Printer for May, 1935

*

JOHN H.

Chain publisher starts a

planographic service in

Chicago and finds he is

in new business. His ex-

periences may help you

Now considering planographic printing? Then you will want to read what a progressive printer-publisher has to tell about his experience in getting under way

Pitfalls of Planography experience in getting Described by Relief Printer

>> >> I STARTED in the business of planographing in the fall of 1933 with the first Harris 17 by 22 press to come into Chicago, a 20 by 24 camera, platemaking equipment, and an abundant supply of ignorance about lithography.

In the almost two years since, I have gotten more knowledge than money out of planography. I know, for one thing, that it is not a get-rich-quick field wherein a depressed operator from some other sector of the graphic arts can bask in prosperity and forget his troubles. Rather, it is like most other fields of business, both in and out of the graphic arts, one where the terrain is rough and the going beset by the numerous pitfalls which only the wary escape and then only by careful work.

Let us consider, one at a time, ten of the pitfalls one encounters in planography:

PITFALL 1

is the confusion of names under which the business operates—planographing, offset printing, photo-lithography, offset lithography, not to mention the various special names coined by individual concerns, such as "planoprint," "photolith," and so on. I shall not attempt to clear up this confusion of names.

The fact that confusion exists throws more light on the present situation than would my attempts to clarify it. Confusion of names is a symptom of the confusion of ideas about the business now in circulation among the operators.

In that confusion, that half-knowledge which prevails so generally, lies the greatest danger to success with the process. It leads to slighting it unfairly.

The word "planographing" refers to printing done from a plane surface, as distinguished from relief printing, where the letters and pictures stand out from their bases, and intaglio printing, wherein the letters and pictures are cut into the printing surface. The distinction is akin to that

of birds, animals, and worms, one of which is above the earth, one on the earth's surface, and one underneath.

We might say that lithography in general is one form of planograph printing.

As actually used, however, planographing has a far more restricted meaning. It refers to printing by offset, wherein simplified lithographic technique is used to do simplified types of work, most of them in black and white, many of which were previously done by letterpress.

In some places, planographing has become associated in the buyers' minds with cheap,

slovenly, hurried work, whereas lithography suggests high-class, artistic, expensive work produced by quite a different process. The ill-repute that in some places attaches to the word planographing is a handicap to the offset printer who uses high-class lithographic equipment to do printing of quality.

What will be the name of the business when time shakes things down I do not know. Possibly the name planographing will stick. Less, probably, it will be photolithography, the term which the planographing group under N.R.A. applies to itself. Maybe it will be offset printing. I personally favor the last, and believe it to be the most accurate term of the bunch.

Then, too, when you come down to it, the name offset printing has a sound to it that piques curiosity; it does not suggest a trick name to make an old, familiar printing method sound more expensive.

PITFALL 2

is that the typical buyer of printing has letterpress habits of thinking ground into his nature. Subconsciously, he thinks in terms of layout, typography, illustrations, and art of the sort that have been developed through the years to fit letterpress technique. As far as pictures are concerned, he is square-inch-minded; he still shrinks instinctively from bold use of a single big photo, from making it cover

too many square inches and so running up costs unduly.

Down in his heart, he feels that he is wasting space or money or something if he uses the striking simplicity of layout and generous pictorial effects which planographing invites him to use.

Mr. Pfinting Buyer lays out one of his usual pieces, which means that he really lays it out for letterpress. A planograph

salesman happens in, says, "Let us do it and save you money." He does.

But the cost analysis, as shown by the planographer's private figures after the run has been finished and delivered, may not be as satisfactory as one might think. To use one process to produce something designed for another often turns out to be costly and unsatisfactory.

One of the biggest sales problems that offset printers have is to sell buyers of printing on using big pictures, action photographs, striking charts and graphs, and generous pen-and-ink illustrations. The general objective is to get printing buyers to tell more of their stories pictorially and graphically, and so reduce the number of words that need to be written and set in type. (If the engravers were to work with planographers to this end, there might be developed enough new business so that both would benefit.) It is, at least, worth the study of both groups.

If, however, a printing order is one that requires a compact arrangement of small pictures and type, it may be more costly to do it by planograph than by letterpress. The small pictures probably require separate camera shots. Not only must type be set, locked up accurately, and reproduction proofs taken, but the proofs must then be pasted on a layout and photographed too.

Stripping the small negatives together is tedious. And it is *not* cheap to do.

In many similar cases, the planograph process, rather than introducing short cuts, is actually more roundabout and involved. This is why it frequently happens that an order designed for letterpress is more costly to produce by planograph.

A straight line is the shortest distance between two points. Whichever process is simpler and more direct for a given order is usually the best and most economical.

PITFALL 3

is the tendency to oversell planographing, to invite printing buyers to expect too much of it.

As has been pointed out, planograph and letterpress should be regarded as complementary processes. Certain things are done better by one, certain things by the other. The buyer who is educated to combine them properly gets best results.

To oversell planographing reacts unfavorably upon the planographer. His process may be speedy, but undue emphasis upon this feature causes buyers to expect too much, to demand speed when there is no real need for it, and to feel slighted if they do not get it.

Planographing makes possible substantial economies in certain work that would require purchase of considerable engravings. But for the planograph salesman to stress too heavily the great savings to be effected through elimination of cuts only leads the buyer to overlook the fact that a considerable portion of the work that an engraver does has to be done in the planograph shop too, and has to be charged for if a profit is to be made.

PITFALL 4

is closely related to the two just discussed. It is that the buyer's lack of knowledge of the process adds to cost of selling and servicing. Salesmen and service men must spend time and energy in elementary educational work with buyers and with their employes. Constant vigilance is necessary to avoid cost-raising extras that might be forestalled by informed copy preparation.

A typical case is the buyer who has heard that planograph is simple and cheap, and who, when he is seeking a quotation, enlarges upon what a simple, easy piece he has. He is quoted accordingly.

When the order comes through, however, there is this or that little extra or frill, small corrections or modifications that might be easily made by letterpress,



A two-color offset-printed piece from a series produced for National Broadcasting Company for less than plate cost if it had been a relief-printed order

but which in planographing might necessitate tedious patching of a negative or, if not caught, making a new press plate.

Many printing buyers have sloppy habits of copy preparation. They procrastinate. They send incomplete copy. They call up on the telephone to make changes or additions. They send what appears to be finished copy with the mental reservation that it can be changed before going to press with the final okay.

These buyers are difficult for a planographer to handle. They find it difficult to adjust their habits to the fact that small changes and alterations are generally more troublesome and costly in planograph than in letterpress. They find it difficult to train themselves to finish everything, read the proof, and make final corrections before the planographer actually starts working.

(I might remark here that, if planographing helps cure printing buyers of sloppy habits of copy preparation, it will be a boon to letterpress printers.)

So far, the pitfalls discussed have been those involving buyer relationships. We

shall now pass on to those which have more to do with the internal operation of a planograph plant.

Physics is one science; and chemistry is another. Basically, letterpress printing is a physical operation; basically, planography is a chemical operation. A thorough-going grounding in the fundamentals of the one does not imply a grounding in the fundamentals of the other. (I didn't know whether or not to call this a "pitfall." I decided to toss it in for good measure.)

PITFALL 5

is a crucial one for men who have been trained to think in terms of relief printing. I commend it to the special attention of printers who are thinking of going into planography. It is that, in planographing, the percentage of total receipts required to pay for materials averages higher than in printing by letterpress. The cost-analysis sheet, reproduced here, lists under "Shop"

Materials Used" and "Outside Purchases" the various items that go into materials costs. The first three, it will be noted, film, chemicals, plates, are three that do not exist in letterpress. These are obvious.

Less obvious, however, is the fact that, in a great deal of planographing, the percentage spent for paper and ink is higher than in letterpress printing. One reason for this has already been pointed out. It is that planographing is particularly adapted to the type of work wherein big, bold, simple, striking effects are sought. This is just another way of saying: work in which shop labor is simplified, while paper and ink consumption is increased.

A second reason is that many planograph runs are simply photographic reproductions of sheets which the buyer has laid out. Obviously, in such cases, the buyer cannot be charged for page-composition work done in his own art department or office. But the paper and ink consumed is the same as if the printer had done the composition. The materials cost is higher.

In the third place, press speed tends to raise the percentage of paper and ink costs to the sale price of the run. An offset press turns out a printed sheet every revolution. A two-revolution press turns one out every other revolution. Thus, with the same press speed, the offset press prints twice as many sheets. If, as should be done, part of this advantage is passed on to the customer, the price for presswork a 1,000 impressions goes down, while the price of paper and ink a 1,000 is constant.

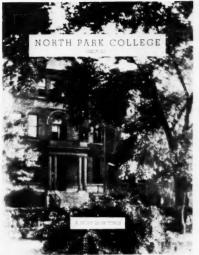
I have taken quite a little space to elaborate on this "cost of materials" pitfall. I recall discussing at one time with the credit manager of a paper house why it is that so many planographers work so hard and make so little money. We agreed that what I have entered here as Pitfall 5 is one of the main reasons. But the point which comes next is just as significant. At the time of the discussion with the credit manager, I didn't realize as clearly as I now do the basic importance of the "production management" pitfall.

PITFALL 6

Where miscellaneous, small orders from various customers are run in "gangs," a high degree of ingenuity is needed to get the best results. It is like working a continuing jig-saw puzzle. Even when, as in our shop, small presses make "ganging" simpler, production presents difficulties.

Speed of the process adds to difficulties of production-management success. With an increased percentage of all work "rush work," the problem of scheduling becomes more acute. Fitful operation, with overtime and idle time alternating, is likely to result unless management is skilful.

Further, speed increases probability of error. Instead of showing proof, the planographer takes responsibility and runs the order. He has the choice of paying good money to a man or men capable of the type of production planning, scheduling, and inspection that will prevent mistakes, or of spending the same amount and possibly more for adjustments and reruns for customers whose pieces are unsatisfactorily done, and for salesmen to



Cover of twenty-four-page booklet, on which type insets were more economical than production permits by letterpress

find new customers to replace disgruntled ones who go elsewhere.

I suspect that time will reveal that, for reasons just enumerated as well as for others, overhead percentages in planographing, like materials-cost percentages, will tend to run permanently higher than in letterpress printing.

PITFALL 7

has to do with the plant layout. A faulty arrangement of machinery and equipment, necessitating criss-crossing and back-tracking to get each order through the shop, places a permanent handicap on a plant, a handicap that is all the more serious as the proportion of rush work rises.

The physical layout of the plant should be such that work moves in a straight line from one operation to the next. The main operations, in order, are: (a) copy layout; (b) photography, (c) layout of negative; (d) platemaking; (e) offset presswork; (f) bindery, if any; (g) shipping.

The principal inventory items, which should be stored at convenient points where needed, are paper, ink, plates, film, chemicals. Provision for filing used negatives and plates in an accessible way needs to be made.

At the time that the initial layout of our plant was made, the importance of straight-line production was not fully realized. The darkroom and camera were located in a corner across the plant furthest from the office, mainly because that looked like a fairly secluded corner, and the plumbing was already on that side of the room. This was a mistake. It would



Spread of same booklet shown above. The cost of halftone plates alone would have been more than \$375, which, with the cost of paper and composition, would be more than the selling price of this book complete. And there would still be makeready and presswork to be added, to say nothing of the printer's own profit on it

have been better to run some pipes across to where the darkroom really ought to be, which is next to the copy layout, on the office side of the shop, where work starts.

When we added a second press, about a year and a half after we started operations, we went thoroughly into this matter of improving plant layout. Results have well repaid the time and expense involved, even though we have not considered it advisable to make the general shakeup involved in moving the darkroom to the point where it really ought to be.

If a plant is to be in a large rectangular room with windows on one side, then an efficient arrangement is to place the copy layout department, where work starts into production, at a corner on the window side, and the dark room at the adjoining inside corner, away from the windows. Negative layout and platemaking will come in order along the inside wall. This puts away from daylight the three operations that depend mainly on artificial light anyway—camera, negative layout, platemaking. Direct sunlight is more a disadvantage in these operations than not, being undependable for the most part.

The presses and bindery or shipping department would then be on the window side. This means that work would move around the shop in a rectangular course, across one end, down the inside wall, across the other end, and back along the window side.

PITFALL 8

is failure to rate properly the importance of accessory equipment in the plant. One cause of this is that a man going into the business for the first time is likely to rely too much upon the advice of those who sell him machinery, the main items of which are presses, photographic and platemaking equipment.

This equipment is well designed and skilfully made today, and it is remarkably free from trouble. The men who sell it naturally tend to talk most about what they have to sell, while saying less about problems involved in fitting the various types of machinery into an integrated manufacturing plant. It takes more than a few pieces of good machinery to make a smoothly operating manufacturing plant. This one soon realizes.

A few hundred to a thousand dollars invested in the right size and kind of tables at the right places, efficient paper storage and handling facilities, in simple and accessible negative and plate-filing devices, and the like, may turn out to be the most productive investment in the

Front of Millar's cost sheet, showing the various labor charges which may accrue in his shop on an order. Note how each department's costs are itemized, progressing with movement of work

plant. No salesman ever told me this. I had to find it out for myself.

Accessory devices needed in a planograph plant differ considerably from those needed in a letterpress shop. For the most part, they may be built in by carpenters or other mechanics more economically than purchased ready-made. Henry Dubin, the architect who has directed the layout and designed the accessory equipment in our plant, has used materials with judgment. Welded steel pipe, masonite, plywood, and casters have been used freely, with the result that, though the volume of business is increasing and there are two presses instead of one in operation, there is less congestion than before.

Unfortunately for the novice entering the business, there is no one engaged in selling completed planograph plants. If some one were doing this, and knew his stuff, his sales story would be worth listening to. He would have more to say than do press and camera salesmen about accessories, in-between equipment, and devices which render both speedy and smooth the movement of work from one major piece of equipment to another.

PITFALL 9

is cost-finding. Here the story is much the same as in any form of printing. The principles of sound cost-accounting do not vary much from one manufacturing operation to another. The man hour in the shop is the unit that carries all costs.

The lithographic code authority is doing constructive work looking toward standardizing the cost practices in lithographic plants. This includes putting a dollar-and-cents price on each of numerous operations, while leaving the way open for the individual plant to lower these costs if it

The Inland Printer for May, 1935

							TOTA	
DESCRIPTION		FROM	S.O. RUMBER	UNITS	PRICE	THUDMA		-
			0.53					
			-				-	
							-	
							-	
	-						-	
							-	
							SHOP MATER	VAL (B
	0.000.00							
Account 1		PURCHASES	Out I	feeten 1	*****		-	
OESCRIPTION	MURA	DATE	CRDEA	ORDER	QUOTES	AMOUNT	-	
							-	
*								
							1	
2								
							0075106 PM	ca.(c)
	6	LABOR	COST (as	-	-		TOTAL LAS	(4)
•								1
•		HAMOL	196	5 G	ITEMS Ø4	C		
•								
•				ADDED CHARGES FOR SPECIAL SERVICES (SESCENSE)				
•								
•							-	-
ALES PRICE							100	
17)		_					-	-
MARGEABLE EXTRAS (ITAMIZA)				PROFIT S OF ITEMS A, OR				
				s a	F ITEMS A, 6	, 4 C.		
		- "	OST PLE	S' SAL	ES PRICE			
LES PRICE		-	CTUAL S	HES PO	HCF			
	OESCRIPTION OESCRIPTION PRICE, IF COMPUTED BY UNIT OF OF OESCRIPTION ALES PRICE PRICE	OUTSIDE OCSCRIPTION FROM PRICE, IF COMPUTED BY UNITS 0 0 0 0 0 MALES PRICE	OUTSIDE PURCHASES OSSCRIPTION FROM DATE ORICE, IF COMPUTED BY UNITS P	OUTSIDE PURCHASES DESCRIPTION FROM DATE, APPEL REICE, IF COMPUTED BY UNITS	OUTSIDE PURCHASES OESCRIPTION FROM DATE, CORP. CARRIER OF SER ORICE, IF COMPUTED BY UNITS I MANUEL ING	OUTSIDE PURCHASES OCSCRIPTION FROM DATE, Control Cont	OUTSIDE PURCHASES DESCRIPTION PROM DATE, office formation of the following following formation of the following fo	OUTSIDE PURCHASES OUTSIDE PURCHASES OUTSIDE PROM OUTS, OF THE POWER OUTSIDE AND

Here is the second side of Millar's cost sheet, providing for costs of shop materials used on an order, for outside purchases, and for compilation of total selling price, including Millar's profit

can. Cost experience of old-line lithographers does not apply without considerable modification to plants using smaller and newer presses and other shop equipment adapted to them.

es

ne

he

n-

ot

ra-

op

ng

ıd-

hic

ıd-

ra-

the

f it

35

The analysis sheet which our plant uses in determining the cost of each order is reproduced herewith. It is an $8\frac{1}{2}$ by 11 sheet, planographed, punched for a binder. On one side is the analysis of (A) shop labor on the order. On the other side is detailed information concerning (B) the materials used out of inventory, and (C) materials and services especially purchased for the order.

At the bottom of the second page are blanks for computing the price. If the order has been priced on a unit basis—so much a page and so much a thousand printed impressions—the quoted price and the details by which it is worked out are entered in the lower, left corner. The costplus price which appears in the lower,

right corner then becomes a check upon the quoted price, the two prices being reached by entirely different routes. If the unit-price schedules are right, and if the plant is being operated efficiently, the two should come fairly close to each other.

PITFALL 10

is pricing. All sound pricing is based on sound cost-finding. Good salesmanship is necessary to keep the two in balance. Occasionally work must be refused; at other times, orders on which the cost experience has proved unsatisfactory must be thrown out of the shop.

At present, in my opinion, more planographing than planographers like to admit is sold under cost. Reasons for this vary. Certain of them have already been set down here, notably in the discussion of Pitfalls 5 and 6. Competition accounts for others. "Accommodation" runs for good customers are frequently done at a loss. The practice of quoting a flat price a page, based on average experience, means that smaller pieces, especially those involving long trips to pick up copy and make deliveries, are likely to show a loss.

I believe that the right price policy is one that sets up as simple and complete a unit-price schedule as possible, making it easy for the buyer to figure for himself what his order is going to cost. This means quoting prices at so much a page, a 100, a strip-in, or other operation.

If periodically adjusted in the light of actual cost experience, this system should prove more satisfactory all around than one which requires sitting down with a pencil and figuring each new order out in minute detail, as is the time-honored practice in many letterpress shops. Already, the planograph business, by getting fairly well established the practice of quoting a unit price for 100 copies of an 8½ by 11 page on twenty-pound sulphite, has made a big advance toward standardizing and simplifying printing-price structures.

Efforts to get planographers to agree on basic minimum prices are now being made. To the extent that these efforts increase cost-consciousness on the part of plant operators, they are likely to have lasting benefit. However, one should not expect too much of price agreements in any business where there are a great many small operators and inexperienced newcomers coming into the field in increasing numbers. It is to be expected that the newcomers will do considerable selling below cost for the simple reason that they do not appreciate fully the importance of Pitfalls 5 and 6, and have not learned at the outset how to determine their own costs accurately. Many printers are lacking here.

At the same time, there will be increasing competition from "pony" lithographic presses now being sold for office and lettershop use. While these devices may actually benefit planographers by removing from their shops some of the small, nuisance runs, it is to be expected that they will operate to depress prices for work done in the bigger shops and intensify the search for cost-cutting there.

Another "X" factor in the future trend of planograph prices is the extent to which engravers and letterpress operators will find ways of fighting back. To date, the cost of photoengravings has operated as a drag on relief printing, the cost being added to in the process of makeready. Rubber plates may be one weapon of competition. Others are likely to be found.

As in war, where each new weapon brings out some new defense device, so in

business. When one process or method makes inroads on another, as planography is now doing with engraving and letterpress, those who are losing ground for the time being get busy and sooner or later devise ways of fighting back.

I think it safe to predict that letterpress printers, engravers, electrotypers, and others will continue to see to it that planographers do not make money too easily, and as time goes on will find ways of doing so with increasing effect.

This takes care of ten pitfalls. There are others. Likewise, there are numerous advantages of planographing not mentioned here. I have omitted them because my assignment was to tell of the pitfalls, not the advantages.

In conclusion, I should like to comment briefly on the need for education and for training of the men in the business, plant owners, shop executives, skilled labor, and unskilled labor.

It is a sorry situation when, with more than 20,000,000 people on relief, planographers cannot find men properly trained to fill jobs they have. Yet such is the case in some places. Our system of education lags behind technical development.

Adequate steps for training labor and management in the offset printing field are not now being taken. Satisfactory mechanics cannot be trained in a few weeks, as some claim. I believe that it would be a wise and far-sighted move for equipment manufacturers, plant operators, and union leaders to unite efforts for the purpose of setting up machinery to give thorough and adequate training to a number of men.

The equipment manufacturers would benefit, not only through increased sales, but also through having decrease in service demands and collection difficulties. The plant operators would benefit by being able to produce better work at lower cost. Labor now in the field would benefit through having opened up for the older and more experienced men a larger number of shop-executive positions.

There are existing tremendous potential demands for printing, to be made realities through resourcefulness, ingenuity, simplified and better production, low costs, and attractive prices. All the graphic arts will benefit as this is done. Offset printing has an important and permanent place in the picture, pitfalls notwithstanding.

Gets a Lot Out of It

I am getting a lot of helpful information and ideas out of my first copy of THE INLAND PRINTER, and hope to make as practical use of it during the coming year as your reader down in Waxahachie, Texas, relates on Page 16 of the January issue.—John B. Smith, John B. Smith Printing Company, Kansas City, Missouri.

Offers Ink-Estimating Hints

By ROBERT ALTON

The correct estimating for the quantity of ink required in any piece of printing is undoubtedly a difficult matter, and even estimaters of considerable experience are sometimes grievously mistaken. In a long run, on an order for color work, especially good-class work, the loss may be serious.

The amount of ink used for different pieces is so varied that it is almost impossible to lay down an exact formula for checking work before the run is actually completed. Then, if the work has been previously estimated for, it is too late.

Some papers use up little ink. Highly glazed or highly sized papers use less ink than poorly sized stock. Cardboard is treacherous, especially wood pulp, which soaks ink up at an almost incredible rate.

Again, all inks do not behave alike. Some inks display greater covering power than others; a deep blue ink will go much further than a light yellow, for example. As a general rule, the lighter the color of the ink, the more of it will be required to obtain adequate covering power.

Another point is that the quality of the ink must be approximate to the quality of the paper, good ink should not be used for a poor-quality stock, and poor ink is certainly unsuitable for good paper. As some guide, it may be taken that, for a twelve-cent paper, a \$1.25 ink is necessary. In other words, the ink should be ten times the price of the paper cost a pound.

It is a useful habit to collect data on various runs, by keeping one sheet of the run, with the size of the order and the amount of ink used. In time, a record of the great majority of work and style of orders will be obtained, when a similar sheet may be taken for comparison with

A COPY SUGGESTION

The Blotter

One of the best methods of keeping an important message before the "Busy Business Man." When you wish a quiet, effective, persistent salesman, use a blotter. We have available hundreds of stock blotters and cuts for two-, three-, or four-color printing. Ask about them.

The M. Dale Newton Company, Los Angeles, sells this by using a sample the order to be printed, and the amount of ink be found by the data on the old sheet.

So far as ordinary letterpress work is concerned, there is a method of calculating the ink required which is correct enough to act as a guide. It has been found that 100,000 square inches of type, solid, takes approximately one pound of black ink. Consequently, the size of the type page may be used as a means of calculation. Multiply the width by length of the type page, in inches, and the result is the number of square inches. Multiply this result by the number of pages in the work, and multiply the result by the number of copies. This result must be divided by 100,-000. The final result will give the ink required in pounds.

A similar method may be adopted for tri-color work, if no similar sheet is at hand for comparison. A little extra will have to be allowed for, owing to the poorer covering qualities of the lighter-colored inks. But, by far the safest plan is to keep a copy of every order as it is completed, with the necessary data tabulated on the sheet, and use these copy sheets as a comparison when a similar run turns up.

And remember, always, to take into consideration whether the surface of the sheet is sized, coated, or highly absorptive. It *does* affect the ink consumption.

Perfumes Magazine Insert

Printers are more or less familiar with perfumed printing of various kinds. However, to our knowledge, it has not been tried heretofore except in direct mail.

The April issue of *Progressive Grocer* includes what is believed to be the first example of an advertising insert carrying the same fragrance for which the product is known. The Baldwin Laboratories, Saegertown, Pennsylvania, maker of a perfumed insect killer, is the advertiser that made sure no reader could overlook its announcement. The page was impregnated with the fragrance used in its product.

The idea was created by The Yount Company, of Erie, agency for the advertiser. The inserts were printed eight up in Erie, sent in that form to the manufacturer for perfuming, and then shipped to the publication. According to A. O. Landes, superintendent of second-class mail, Chicago Post Office, this would not be regarded as merchandise sampling and so would not affect the publication's entry as second-class matter.

Similar printed matter can be produced by printers in one of three ways. They can obtain perfumed (or flavored) stock, perfumed inks, or can apply the fragrance after the order is printed.

. The Inland Printer for May, 1935

Champs Always Rule the Roost

Aggressive selling gets orders when yes-men get the gate. Here are facts on cases you know about. Try them on yourself and see results

» » ASKED how he had become the world's most famous ball player during his lifetime, Ty Cobb said, "Because I assumed my aggressive rights."

In those same years, there were players who were better batters, others who were faster runners, still others who were better fielders. But not one of those men was so widely heralded then or now, and not one cashed in financially or in fame as did Ty Cobb. Why? He assumed his "aggressive rights" at all times.

In business, the story is the same. 1934 was a good year for many companies. Most of these companies assumed their aggressive rights. And 1935 will be equally good or even better—for those companies which assume their aggressive rights. Let's be specific and take actual cases. Here are three for consideration.

Manufacturers of the household electric refrigerators sold approximately 1,400,000 of the home units to distributers and dealers throughout the world during 1934, according to the estimate made by *Electric*

Refrigeration News. This is a new, all-time high for the industry, and compares well with the previous high of 1,080,000 units established in 1933, when unit sales exceeded the million mark for the first time.

In the motor-car field, the Automobile Manufacturers' Association reported an increase of 45 per cent in automobile sales in 1934 as compared to 1933.

The 1934 reports of the travel companies indicated also that many thousands of people, tired of guarding and husbanding their dollars, had untied the family purse strings and were literally pouring out money for travel vacations. In the United States, Florida is said to be enjoying its "big-

By CY NORTON

gest and best" tourist season. St. Petersburg registrations are 10 per cent greater than the popular 1929-1930 season and 60

per cent ahead of 1933. These are conservative reports.

What has happened? Why are people now spending millions of dollars for automobiles, refrigerators, travel?

First—there has been a change in public psychology. People really like to spend. They resent the past need of curtailment. But now times are better. Confidence is improving. People are glad to burst the enforced ties of strict, economical living. And there are still millions of people with money to spend.

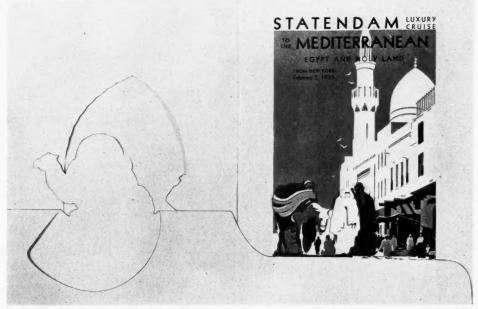
Second—some companies (even some whole industries) foresaw the change in public attitude, and set out to aggressively sell the public on the convenience of electric refrigeration, the pleasures of owning new, fast, and modern autos, and the joys of travel.

To further understand these two points, we might specifically study travel, since logically this should be harder to sell than utilitarian objects like automobiles and refrigerators. How do travel companies operate to win business?

Twenty-six letters were written to travel bureaus or companies in response to their advertisements in a Sunday issue of the



Cover of de luxe luxury-cruise folder. Scene is given perspective by four layers of stock, three die-cut, and much color. Bottom view shows how effect is gained. Camel is die-cut from flap and cover, then head is stuck through arch. Donkey on second flap carries on illusion





Was the literature economical? Yes, perhaps not in printing and advertising terms, because color work costs money. But, in the final cost an inquiry or a sale of an ocean voyage, the advertising was undoubtedly economical.

Was the advertising opportune? Unquestionably. It took real courage to spend money to advertise travel, a so-called luxury, particularly after money had been getting tighter and tighter during the last three years. But always there will be a few companies which, through research and vision, will anticipate the changing attitude of the public and thereby be able to grasp business opportunity by the forelock.

What about 1935?

Travel companies won't worry. For they proved in 1934 that "to the aggressor be

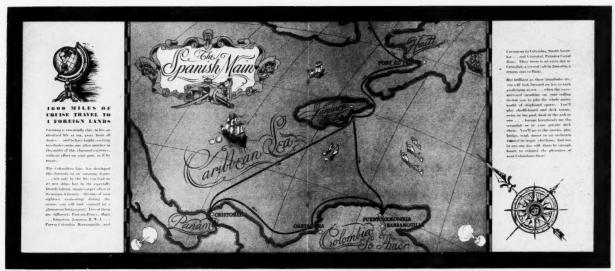
Grammar Has Its Own Laws

Legal decision should not set precedent for the use of hyphen contrary to rules of sound compounding

By EDWARD N. TEALL

>> DISRESPECT FOR THE COURTS is no part either of my disposition or of my training. The California court that some months ago ruled "physical therapy" a compound appears, however, to be misinformed with respect to compounding.

Such lack of understanding is almost universal, for compounding is to most writers and readers a mystery. The public, form, but only when the two words are brought together to produce a compound adjective, as in "a physical-therapy test." Further, that to join them in this way, when "therapy" stands in its normal function as a noun, would be no more justified than to try to keep down the count of words in a telegram by writing: "Thankyou for your kind-letter of June-tenth,"



Animated maps always have an allure, and this travel advertisement makes good use of the fact

the spoils." So they will aggressively insure themselves of an increasing share of the public's dollars by selling the lure and joys of travel.

And as for the autos—Vice-president Reeves of the Automobile Manufacturers' Association said, "In the light of the 1934 figures, it is not difficult to understand the optimism with which leaders of the motor industry have made plans for their 1935 sales campaigns. Quarterly continued gains . . . are expected for 1935."

And refrigerators—this industry expects 1935 sales to exceed 1934, and set another new, all-time high.

How about *your* industry? Is there perhaps a latent, unawakened market which, through aggressive cultivation, could be led to buy? Does the change in public psychology mean that an enlarged market is ready for your merchandise?

If so, is this the time for vision and courage in the form of an intelligent and aggressive sales and advertising campaign?

in fact, is hardly even compound-conscious. But there are certain principles that govern the joining of words into new units; and when a point of law turns upon these, they should be applied with exactitude and full understanding.

In the October, 1934, number of The Inland Printer, I commented on the mix-up, in California, over the sub-title or "short title" of an initiative petition for changes in the State's act regulating the practice of chiropractic. Such sub-titles are limited by the law to a length of twenty words. In this caption, "physical-therapy" appeared hyphened, as a compound, counting as a single word. Secretary of State Jordan counted the words separately, however: "physical therapy," two individual and unmerged words, a noun modified by an adjective. The court reversed the secretary's ruling, and declared the one-word count for "physical therapy" correct.

count for "physical therapy" correct.

It was noted, in my October article, that "physical-therapy" is in fact a possible

which would of course be an obvious and immediately recognizable subterfuge.

Some writers would, and some would not, use the hyphen in "physical-therapy test." The object in using it would be to hook "physical" up, unmistakably, with "therapy," safeguarding against the possibility of a reader hitching it up with "test" ("physical therapy-test"). This is, admittedly, a bit far-fetched, but there are other combinations of two words in which such an ambiguity would be perfectly possible. Some of us believe it better to cover all similar combinations with a single rule than to make the print patchy by using the hyphen *only* when ambiguity actually threatens in the text.

Here are several good samples: In a headline, recently, I came across the expression "better housing program." Without context, this would be read as "better housing-program," but the story showed unmistakably that the meaning was "better-housing program." The article was not

about a better program for housing, but a program for better housing.

In another headline I found "small car sales." This, without visible compounding to show the relations of the verbal units, might mean either "sales of small cars" or "small sales of cars," or, to put it more distinctly, "small car-sales" or "small-car sales." In these two instances the hyphening is valuable in removing all uncertainty in the reader's mind as to what was in the writer's mind; a clarifier.

These considerations should clinch the argument about "physical therapy." Written or printed as two words, the expression is a noun plus a modifying adjective. When the expression is hyphened, it turns into a compound adjective; "therapy" losing its grammatical force as a name and becoming part of a two-element adjective. It was not so used in the sub-title.

How did the California court come to miss this vital distinction? Consider this excerpt from the ruling: "In looking over Webster's Dictionary-I consulted an old dictionary and I consulted a new dictionary-as to the meaning of the [key] word 'therapy,' I find both the old and the late issues of Webster's Dictionary state that the word 'therapy' is used usually in combination with some other word, such as 'hydro-therapy.' The ordinary use is as a compound word. We may assume that in this particular case the one who drafted the title understood it to be a compound word and that the signers of the petition understood it to be a compound word."

Well! There are compounds and compounds! The court should have considered the difference between such a form as "hydro-therapy," limiting a noun by hitching it to a prefix, and "physical therapy," qualification through an adjective. These are in no way related or comparable. The writer of the ruling did make such consideration, but in this manner: "Another principle is involved in construing the title, and that is whether 'physical therapy' should be construed as a compound word, as it would be if it were 'hydro-therapy.' The court is not bound by the punctuations which appear upon the petition. It does not make any difference to us how the typesetter set the type; that is wholly immaterial." However, the court ruled that "physical therapy" is one word, a compound; a surprising dictum.

In "hydro-therapy," it is not the noun but the prefix that decides the hyphen. "Hydro-" is a "combining-form." It needs a hyphen to hook it up with something to give it standing and sense. If the sub-title in question had said "physico-therapy," that would have been a true compound, to be counted as one word. But "physical therapy" is not a compound.

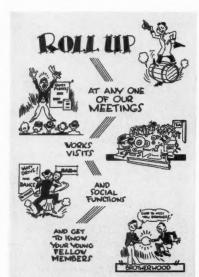
No doubt the argument over this subtitle sprang from something else than concern for compounding as a science. It was seized upon (I should imagine, at this distance) as a technicality useful in opposing the presentation of the petition to the electorate. The court, in its ruling, found major concern in the question whether the public money was to be wasted in the printing of ballots, or conserved. "In so far as the sub-title is concerned," it said, "there is no public interest involved." The sub-titles were originally permitted to go to a hundred words; limitation to twenty was imposed to make the sub-title more certain to be read by the vote-caster.

Completely unqualified to pass judgment upon the merits of the case, and absolutely without intent or desire so to do, I am entirely competent to criticize the court's comment on compounding. And our readers, although unconcerned in the major issue of this California case, are nevertheless decidedly interested in the 'print-style' phase. We all desire clarification of compounding. It is a foggy field. Court decrees are apt to be cited as precedents. If a court ruling that "physical therapy" is a compound be accepted in the world of print, the confusion will be worse confounded. In this paragraph, it justifies "major-issue" and "foggy-field."

CARTOON ADVERTISING FOLDER SELLS ACTIVITIES









The Young Master Printers' Committee of the London Master Printers' Association issued the fourpage folder shown to interest the new men in the industry in organization work. Features activities

Turns Summer Slump Into Sales

By COLEMAN N. EVERETT

Here a successful printer tells you his secret for "leveling out" sales results during slow months. It is mainly fault of thinking it cannot be done, he says, proving it can

>> > JUNE, JULY, AND AUGUST—those dreaded summer months. Feared by most printers as the season of the year when they must take a loss on account of poor business, as the season when help—so loyal during the rush seasons—must be laid off, as the season when prices must be cut to keep presses going even part time.

And is this fear entirely justified? To a small degree, the writer must admit that it is. To a larger degree, I must say emphatically that it is not.

But, how are we going to overcome this summer slump, you say. Remedies have been discussed for years. Suggestions have been made, but major improvement has been conspicuous by its absence.

Discussions won't help you any. Suggestions will help a good bit. But just how to get out of this summer slump depends mostly upon you and hard work.

"There is no business during the summer months." Who started this slogan anyway? It must have been Old Man Gloom in person.

So, instead of sitting around the office moping, and taking a "miserable summer vacation" at home, let us all do a "right about face" and make up our minds that we *are not* going to lose those early part of the year profits (if any) during the summer season.

Here is what we are going to do. Work instead of worry.

Last year, I must admit, was the *first* summer that we were actually kept busy and made a profit. June was terrible, and then we woke up to the fact that there must be some business around somewhere. The truth of this statement was in the increase of our sales of July and August. We were actually surprised.

The most common reason why business falls off during summer months is because we think everyone is on his vacation or preparing to go. The facts of the matter are that every buyer of printing, including advertising man and purchasing agent, is not on his vacation at the same time, and buyers don't, particularly in these times, stay away long.

So, let us get down to brass tacks and get some nice summer business.

First, let us go to our own books and look over the ledger to see just what business we did manage to get last year. Now, for our thinking caps. How many of these orders which we got last year will be repeated this year? After you have made

up your mind on this point, go after them. Show the buyer you are on the job before he thinks of getting competitive figures. Let's not wait. Let's get after that order now.

If the order was advertising and was printed in one color, let's see if we can make it a two-color run and prove to the prospective customer that the difference will more than pay for itself, because it is certain that his competitor will, due to poor business, cut down on advertising.

And now, after we have secured that repeat order, let's put on our thinking caps and decide how we can create just one more order to tie up with that one. Or, suggest a follow-up. It is always less expensive to follow-up and it usually is the "follow-up" that turns the order for your client.

After we have gotten all of that repeat business from our regular clients and have managed to squeeze out just one more order, let's put on our thinking caps again.

How about John Jones with whom we have never done any business? Isn't there some idea we can sell him which will help him increase his business? What business is he in?

Think of the numerous businesses there are today whose peak seasons are during the summer months. We need mention only a few. Drinks, amusement parks, summer clothiers, sporting goods, and what not.

Think of how many businesses fall off during the summer months for no legitimate reason whatsoever. Think of the many ideas for increasing your business if you were in John Jones's shoes, instead of owning a printing plant. What would you do? Well go ahead and do it for John Jones.

The man, who, for example, is in the furnace-cleaning business, will tell you that there is no business during the summer months, or that everybody waits until the first cold spell to have his furnace cleaned. Sell yourself first on the idea of what would make you have your furnace cleaned in June, July, or August, then get up a nice layout and go out and *sell* it to some progressive furnace-cleaning company.

Ask any park owner about his business. He will tell you that Saturday and Sunday



THIS is a "circular" letter. It was printed right on the press and is coming to you and other business men. It is "personal" because it contains an important message for you. Vacation-Time, the season when every business man has every possibility of increasing sales. Bankers tell us how to save our money in a Vacation Savings Account to have enough money ready to take our vacations—then the rest of us (not being bankers) tell you and me how to spend it. You have something to sell these "Vacationists"—let us help you. Business reply card enclosed for your convenience.

The Alfred M. May Company, Cincinnati, uses this cut and text in a letter to sell vacation selling

is one grand rush, and during the week the place is like a morgue and parks take their loss. He'll tell you that his business cannot be improved on week days no matter how much he advertises. But listen to this true story. One hot morning last summer my wife informed me that she was going to Coney Island to go in swimming during the afternoon. I was to meet her up there early, go in swimming, and then we would take our dinner at the park. I told her that I was too busy and couldn't get away. She told me that was nonsense; that I could break away early one afternoon, and that she was expecting me. Well, I did break away one afternoon and spent an enjoyable hour in swimming. What a treat we had eating our dinner out for a change!

The next time you call on any park owner with a swimming pool, who tells you his business is poor during the week, suggest that he get out a mailing card with the above idea and send it to the T.B.M. (tired business man) at his office. And it wouldn't hurt to make a duplicate mailing to his home so that the "wife" could see it.

If you haven't a good assortment of stock cuts to dress up the mailing, communicate with a company which makes stock cuts its business. Such a company can give you plenty of good ideas. Thumb through the advertising sections of THE INLAND PRINTER, and you will find well known concerns who will send you a catalog for the asking.

And what about those orders that come in a rush during your fall rush season, when you actually work overtime without getting the overtime cost from your customer? Look them up now, and sell your customer on the idea of ordering "now." Tell him you can always get a better result when it does not have to be a "rush" run, and he is sure he will have it on time.

Just think of all the opportunities for printing that exist during the summer months. You will admit that the more money the public spends, the more money your printing customers will spend to get part of that dollar.

Every special occasion is an opportunity for some merchant to get out a mailing. There are as many special occasions during the summer as there are in fall and winter.

Let's start with Decoration Day. A big day for the florist. Why not show your local florists how to make it bigger? They are usually rushed but never too rushed to take on more business.

And don't forget many of the summer resorts have their opening day on Decoration Day. Doesn't that suggest even a postal card the resort man can use to invite his regular season guest? And suggest to him to add a few new prospects on the list.



The Maneke-Hausher Printing Company, Tulsa, advertises the idea presented in this article. Here is the spread of one piece in black, red, and pale green Now, let us skip over to June. The printing barometer insists that this is the worst month in the printing business. But don't you believe it. Of all months, June should be the *best* month for the progressive printer able to think for himself.

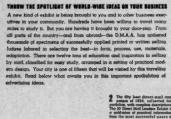
Let us not forget that thousands of children graduate from school and will get presents from aunt, uncle, father, mother, and intimate friends. Then there are those lovely young ones who pick June for their weddings-we don't know why, but they do. Start to write down right now what your local merchant can sell these people direct, and what their relatives and friends will buy them for gifts that they would not buy themselves. You will find fiftyseven varieties, and more than one merchant is going after this profitable trade. It is your duty to him to help him get it. If he comes to you, you'll be taking an order, maybe at his price, but if you go to him, you'll be selling him an idea that will bring him sales, and a profit to you.

Now, let's go over to July 4. Another holiday that everybody takes off to celebrate and for the purpose of frolicking. Again it is a repetition of what's going to happen between you and the merchant.

And let's not forget that the summer months are the months of *vacation time*. Can you picture anybody going away on a vacation, even for a few days, who doesn't have to buy something? The rich man may









A POINT OF ORIGIN FOR ADVERTISING PRINCIPLES

The 1935 Direct Mail and Graphic Arts Exhibit is the place where the advertising plans and principles under one roof, is a collection of all the material available to direct mail advertisers. Here is an inspiring map for those who will chart the course for copy, art, reproduction processes, color, format, and other details to take during the coming year. advertising, it is of utmost importance to absorb as much information and inspiration as possible in this 3-day visit. GATHER A YEARS SUPPLY OF IDEAS

National producers and suppliers of the materials of direct-mail advertising—paper, ink, machinery, etc.—and also many local firms have spent time and money and ink, machinery, etc.—and also many local times have spent ume and money effort in building this exhibit. Every one of these exhibitors—to say nothing of the educational displays provided by D.M.A.A.—has advertising ideas that are yours for the taking. If you have questions about the best kind of paper for your purposes, you can settle them here. If controversies about details have arrisen in the past—such as one versus two colors for the best returns of repty cards—you can find answers. If mechanical costs have been running too high, you can learn new methods and new money-caving tricks of the trade. In short, you can amous enough ideas to

lests only three short but eventful days. With so much to see and hear, you should plan on giving it as much of your time as you con. Admission is by ticket but tickets are free to all members of your organization engaged in sales or advertising work. The direct mail show is to quod for any of them to miss. Ask your local Exhibit Committee or your Advertising Club to supply you with tickets—as many as you may need.

198 1898 TELES Automativo - Sevenques, a Builling Monetals - Dantesse Services et Bines - Educational - Fluorical - Food Reales - Faul and Hesting - General I. Nucleich - Versich - Faul and Hesting - General I. Nucleich - Versich - Food Gervice - Gervice - Food Gervice - Food

take his vacation during the winter (also summer), but we poor mortals who live by the sweat of our brows take it during the summer. We may save every penny during the year, but we will surely spend it on our summer vacation. It is one time of the year when the head of the family lets go of the purse strings and gives the entire family a treat, no matter how bad business has been during the year.

All well and good, you say about this advertising, but you admit you have no

advertising department.

The writer does not presume that every printer can have a creative department, nor is he prepared himself to carry out all the plans outlined, but we can at least think of an idea for our customer or prospect. After we have done this, we can go to our freelance artist, who will make a nice layout for us at a small fee. Don't ask him to do it for nothing, that would be an imposition. Then we can go to a free-lance copy writer and make an arrangement with him. These layouts and copy will cost you a few dollars, but are worth it. If you don't think so, just turn this over in your mind.

Go to your prospect or customer, and say, "Mr. Jones, you need some printing today, our business is quiet right now, and we can give you a good price and get it out in a hurry," or, "Mr. Jones, I have been thinking quite a bit about your business lately, and have prepared an idea for

D. M. A. A. traveling-exhibit folder by Ellis T. Gash, of Chicago. In each city, printers interest customers in attending

you that should provide you with an immediate increase in sales."

And, here is one opportunity you don't want to overlook. Your own advertising, with "summer sales atmosphere." There are many pieces we have sent out that have more than paid their way. The cuts used

IDEAS are the LIFEBLOOD of business Star – Bulletin Sales Building ServiceBureau 125 Merchant St.

Dummy cover in red and orange on white used by Honolulu paper's printing staff

were mostly stock cuts. I do not say they are ideal sales literature, but each checked as more than paying its way.

A great deal more could be written on how to change the summer slump into summer sales. The thoughts that I have tried to get across in this article are just a few of the many. Now, don't wait until the summer months are upon us to prepare to keep the wheels moving. Start in before that summer laziness sets in on all of us.

And, if you don't think the idea is simple enough, get a small start this way. Pick out ten of your best accounts, no matter how small, sell each an idea that can be used during June, July, and August. That will make just thirty orders more than you had last year.

Now, pick five new accounts that you feel need your service. Sell each one just one idea and that is five more orders.

Above all, if you want to increase your summer sales, sell yourself on the idea that you have something that is going to help increase your present customers' and prospects' businesses during the summer,then go out and sell them on the idea.

Give the matter careful thought, for you are not going to be able to sell others on the idea unless you are first convinced of its worth. An unconvincing presentation not only will disappoint you but will also cause your customers and prospects to suspect your motive.

J. P. Brevities

Miscellaneous news and unusual bits from here and there the world over which should prove of interest to printers as items of information and reference

OMITS MAKEREADY ON DWARF-TYPE RUN

A new invention in letterpress printing requiring no makeready has been perfected by Josh Bailey, a director of Manifoldia, Limited, Westbromwich, England. During a recent demonstration in his own plant, attended by representatives from the larger printing establishments of England, some twenty rotary machines, both roll- and sheet-fed, produced at high speeds practically every kind of letterpress printing except fine art and color work.

None of the machines carried any under- or overlay or makeready of any kind. Printing was from type, slugs, halftones, and Bailey plates. The slowest speed was at the rate of 5,000 an hour; the highest, at 10,000. Several machines were pre-war models.

Frank Colebrook describes "the sensational printing development" as being accomplished by the use of "dwarf" type in grooves in the Bailey rigid-curved plates on rotary presses brought to precision for seven-point-high plates. The dwarf type is set on a "Set-o-Type" operated by a keyboard similar to a typewriter, the type being delivered to the grooves of the curved plate with a speed about equal to the operation of a typewriter.

A two-color rotary press was "dressed" with twelve plates and the machine ready to run in nine and one-half minutes. At the demonstration, Bailey's invention was declared to be "one of the most important innovations in printing since Caxton's day.

BUTT-SLUG COUNTER SPEEDS LINE-CASTING

To avoid marking in pencil the end of each line of double-measure matter, or of the operator keeping in his head which slug he is working on, an English slug-casting machine operator has fixed to the copy holder of his machine a little counting device, such as is sometimes used for the register of telephone calls. Each time a line is cast, the operator depresses the plunger of the "counter." After a little practice, he does this automatically. If, at any time, the operator has any doubt as to which printers in Great Britain.

the "counter" will reassure him. If it registers an odd number, say sixty-three, he knows he is on the composition of the second slug of the line and prepares to end the line. If the "counter" registers an even number, say sixty-four, he is working on the first slug of the line. Get it, lino-inter-typers?

Old Press Is Still in Use

Down in Birmingham, Alabama, there is an old-fashioned printing press that has been doing service for more than 125 years. Originally purchased in New York for a Knoxville printer, it found itself at different stages of its career in different locations in the south.

In its various moves, it has had the service of ox-carts, mule teams, wood-burning locomotives, and autos. Before the war between the states, it printed newspapers urging the south to secede, and advertised sales of slaves at auction. During the war it was captured by the Union army and used to print orders, circulars, and other needed printed supplies.

Besides war, it has gone through fire and flood. Today the venerable old machine is serving out its declining years as a proof press in the plant of A. H. Cather Publishing Company

It would be interesting to know how many other old presses are still doing duty in the land. Some have been reported here before.

BAKELITE SEEKS USE IN PLATEMOUNTING

Now comes bakelite with claims that it is a better substance for spacing material and printers' furniture. It seeks to supercede both steel and wood-steel, because bakelite is hard and durable but light; and wood, because bakelite resists warping and distortion and shrinkage. The plastic material is first molded to approximately the required shape and dimensions before being machined and ground to precision size. Time and labor saving, accuracy of register, easier handling because lighter, and consequent saving in costs are among the claims for it. Used in America as base for engravings, it finds its first market as furniture among

slug he is working on, a glance at USE OF RUBBER PLATES GAINS SWIFTLY

Prints on All Surfaces; Cuts Makeready Time; Call It Answer to Offset

An authority on printing from rubber recently declared printers generally are not sufficiently aware of what is now being done with rubber printing surfaces. Ordinary letterpress methods are easily adaptable, and forms containing stereos with fine detail, small-type text matter, and color plates are run with remarkable fineness of detail up to 100,000 impressions or more.

Printing with rubber can be done successfully on any surface cardboard, wood, metal, bakelite, celluloid, and the like. At no time are there any great difficulties, but slightly different technique must be employed at times because of the soft surface. Kiss contact with both rollers and impression is all that is required.



Advertises rubber plates in England

With the use of metal mounts, makeready required is reduced to a minimum. Savings in ink, rollers, plates, and wear and tear on the machine are claimed for it. This of course gives the method considerable economic interest.

\$765,000,000 STRIKE LOSS UNDER N.I.R.A

The National Association of Manufacturers has issued statistics which show the tremendous cost of labor unrest. They cover the cost record for the past thirty-six months and are worth studying by every employe and employer in the printing industry, even though we have been remarkably free from such disturbances as compared

from these water-soaked logs were so permeated with preserving minerals and salts held in solution as to be rendered almost-everlastingly weather-proof.

Possibly 2,000 years ago, the twenty-second Roman Legion built an oak bridge across the Rhine at Mainz, Germany. In time, the bridge sank to the bed of the river and there remained, forgotten until its remains were discovered in 1880. In such excellent condition were the fine oak beams found to

Per Cent Increase
155
278
305
304
304

The figures are a tremendous indictment of ambiguous labor laws such as section 7a of the National Recovery Act. They paint a picture of serious portent.

Bound in Petrified Wood

For many years, there flourished in the swamps of New Jersey an industry of making shingles from logs which had been submerged in the swamps for hundreds of years. It is said that the shingles cut Library for its collection.

be, that one of the piers was set in the Mainz (Germany) Historical Museum where Gutenberg relics are preserved.

From some of the perfectly sound beams, wood was cut for covers for a limited number of copies of the catalog of the fine collection of rare books owned by Heinreich Klemm in the Buchgewerber Museum, Leipsic. Recently one of the catalogs so bound was acquired by New York University

Sol. Hess



公

Here we see Sol. Hess as the art student of 1902, when he first set out to become a type designer for the Lanston firm

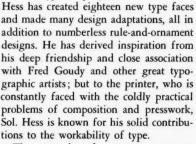
The exciting story of a boy who liked to draw and how he has done great things for printers and others who live by the graphic arts in thirty-three years as a type designer. By KENT D. CURRIE

which many of the outstanding figures of typography have reached the knee of the mother art are a constant source of amazement to us. Caslon, for example, was the engraver of gun stocks; Bruce Rogers, a newspaper illustrator; Frederic Goudy, a bookkeeper, long ere he became the bookmaker. Sol. Hess was the water-colorist and designer of jacquard fabrics, who, in 1902, found himself unexpectedly flung into the problems of type design, and, in

butions of all typographic designers, past and present, and places in the hands of the printer types that are serviceable, often beautiful, and invariably practical.

To thousands of printers, deeply engrossed in the daily problems of production, this is a welcome contribution, for Sol. Hess, in most instances unknown to them, has simplified their problems immeasurably.

Throughout his thirtythree years of service with the monotype company, Sol.



There must be, of course, some urge to draftsmanship, and some inner impetus to express design through that most difficult of all media, the line, in any one who aspires to letter design, even though this urge may assume other forms before it finally expresses itself in letters. Sol. Hess interest in drawing antedates his essays at lettering by many years, and reaches back, in fact, to childhood days, when he found it more practical to *draw* furniture for his young sister's play at miniature housekeeping than to buy it.

Almost all children evidence a certain amount of early interest in drawing which soon disappears, but not so with young Hess; his inclination persisted (to the possible detriment of other studies, he will now admit) all through public school. At thirteen, he was awarded by the State of Pennsylvania a three-year art scholarship to study at the Pennsylvania Museum and School in Industrial Art at Philadelphia.



Wash drawing by Sol. Hess of Greek vase, once widely used as model for shape and proportion

Here his forte was evident, for at the expiration of his course he was awarded an additional scholarship for merit in work done.

Though instruction was free to scholarship pupils, art-school materials had to be paid for, and paid they were by free-lance "art" work during the summer months. The quotes that embrace the word art are not intended to convey a raised eyebrow; they are, rathet, an emphasis of the courage and industry that

so early marked the craftsman who later was to find himself immersed in the minutiae that constitute letter design, and, perhaps even more, letter fitting.

These years, pinched as they were, were none the less full and happy with the elation that goes with the realization that one has found one's life work, and the inspiration of daily close association with and



Halftone made from line drawing by Sol. Hess in 1915 for poster to advertise company field day



Wash drawing of art student at work by Sol. Hess, dated 1900, and which might well be a self-portrait of the scholarship-winning student

a few bewildered months, striving eagerly to digest all that had transpired during the known history of printing.

Today, Sol. Hess occupies a unique and genuinely important position in the typographic world, standing midway, as he does, between practicing printer and the artist whose concern is the *form* of letters rather than the multitudinous problems of fitting and application. With feet firmly planted in reality, he weighs the contri-

guidance from such distinguished instructors as Alexander Stirling Calder, Howard Fremont Stratton, Vernon Howe Bailey, Leslie Miller, and many others.

The sound counsel of these artist-teachers laid a foundation for artistic appreciation which is evident in his approach to all matters related to the graphic arts, and

\$7.00. And thereon hangs this recount of his contributions to typography.

Thirty-three years ago, the monotype's selection of type faces was limited in the extreme; one finds it difficult to grasp that the list at that time, for example, did not so much as include a single Caslon series. It may, however, have been a kind-

The experience gained in the design of the 31-E series proved an eye-opener, and the magnitude of the task of adaptation began now to reveal itself.

Caslon followed next, and, in 1903, at the urgence of The Gillis Press of Boston, the first of a series of Caslons (Number 37) got under way. At the first thought, there seems a suggestion of irony in this beginner interpreting the favorite type face of America. Yet, possibly, we forget that Caslon himself was a "beginner," and quite likely no one would be more surprised than he, had he realized the lasting effect of his first recognized design.

The drawings for this first monotype Caslon series were made in outline, the capital letters being about two inches tall, and from these drawings brass patterns of the same size were cut and filed by hand. Since it was the original practice in designing or adapting monotype faces to make several sets of drawings and patterns for the different sizes of a type face, the enormous amount of work involved in completing one series in its various sizes will be fully understood. Later practice reduced

PACK MY BOX WITH FIVE DOZEN LIQUOR JUGS.

Specimen lines of Sol Hess' first adaptation to the monotype, Bruce Old Style, known as Number 31-E. The sentence was a popular "specimen line" used more than thirty years ago

has enabled him to recognize fundamentally good design apart from the popular trends of any period. A fortunate trait this is, too, since it is quick to discern true originality, timeliness, and quality.

Fortunately for typography, Sol's plans to become a teacher were frustrated by a scarcity of such jobs. Like most graduates, he took the first "promising" opening to appear: the interesting, and, to an artschool graduate gripping the world fully for the first time, enthralling work of cre-

ating designs for jacquard fabrics. This job was a 'promising" one, for, as Hess euphemistically puts it, his employer had constant difficulty in meeting expenses, and it was no novelty to have his salary put off from two to three weeks at a stretch.

The Lanston Monotype Machine Company, in 1902, was looking for a young man in its matrix-drawing room. Sol. Hess found himself confronted with the problem that comes generally at least once to most of us, to choose between a modest salary-and getting it, and a more impressive figureand not getting it. In this case, the choice was \$15 a week versus \$7.00. He took

ness of fate that this beginner in type design-who, up to this moment, had thought of lettering merely in terms of decoration for a drawing-knew or suspected nothing of the problems that would soon deluge his small figure in the development of his own designs or adaptation

Sol. Hess' first assignment was drawing and adapting Bruce Old Style Number 20 to the monotype system. Special arrangements were unknown at that time; faces

> always were designed to fit prescribed layouts, and the selection was meager, consisting simply of Job 1 and 2 and Book 1 and 2. The Bruce Old Style face (now known as Number 31-E) was originally designed for Book 2 arrangement, but in 1909 it was redesigned for its present Book C layout. The face is shown.

Prior to the design of the italic of the Number 31 series, the lower case f and j were made club-shaped and non-kerning (without any overhang). This series, consequently, is historically of interest, as it marks the first beginnings of similarkerned characters in other italic faces on the monotype machine.

SOL · HESS ographic Artist ering and

Hess felt he was overworked, not long after joining monotype. He made this letterhead, intending to quit his job. However, it was never used

this work, as experience showed the way, to two sets of drawings and patterns for cutting all type sizes.

A system was adopted in which a brass plate was coated with a thin layer of wax, and then placed in a machine of pantographic principle and the character traced. The wax inside the traced outline of the character was then scraped out and the plate was immersed in an electroplating bath. After the copper deposit formed in this bath reached the level of the wax surrounding the character, the plate was taken from the electrolyte and the remaining wax was removed, leaving the type character pattern in relief.

This system gave way to progress, about 1929, when the method used since was adopted of cutting patterns from brass by means of a pantograph cutter; this method has proved not only more rapid than the copper-deposit system, but, in addition,

gives a cleaner and more accurate pattern.

True proportion (left) of

Garamont and (right) how it is drawn to avoid special matrix case need

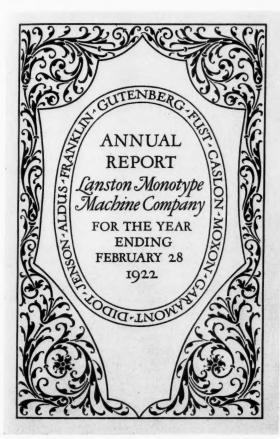


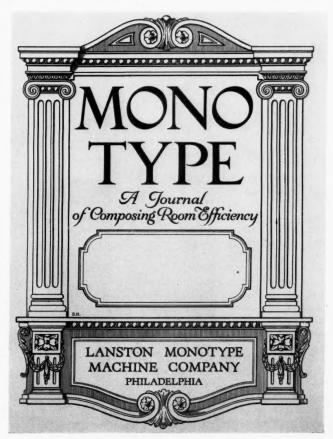
Showing how the longer descenders are obtained by one-point larger body. Sample enlarged six times In 1905, monotype took a radical step in the design of the composition matrix. Hitherto, all matrices had been made of the side-hole type; later exhaustive tests demonstrated the superiority of type cast from the cellular matrices. This change in principle was promptly adopted, though it meant redesigning nearly every type face previously made by monotype.

log work, were unheard of. Type faces were made to fit the machine, and not the machine to fit the type, as is the case today.

To better illustrate this point, the sketch of the two o's indicates the difference between the authentic shape of the Garamont capital O which has been made for fourteen-unit position in special arrangement and the one on the right, which observed. If descenders got into the way, they were unceremoniously chopped off, but, as descenders are an integral part of any type face and have direct bearing on its character, it was recognized that means must be devised by which long descenders could be preserved.

This was accomplished by making two sets of descenders, one for casting on reg-





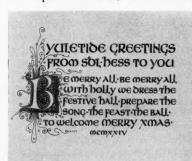
Two examples of the workmanship of Sol. Hess during the post-war period; worth emulating by printers today

In those days, N, R, and A were merely letters of the alphabet, with no hint of their new significance of the 30's, and it devolved upon Sol. Hess to shoulder the huge task that the redesigning for cellular mats necessitated. There followed three feverish years of exhausting work, from seven in the morning until, many times, eleven or twelve at night. He could be forgiven had he frequently wished he were back again with his jacquard fabric designs, but, perhaps unknown to himself, he was at that time making many of his contributions to machine composition.

As the number of type faces increased, the old die-case arrangements were redesigned and new ones added. In earlier days, the monotype had lacked its present flexibility; special arrangements, except for combining certain type faces for time table, tariff, telephone directory, and cata-

shows the letter fitted to the machine on a standard Book C arrangement, thirteenunit position.

Standard line, the delight of the printer but despair of the artist, was also sacredly



Sol. Hess created this design as his Christmas greeting in 1924, and favored the uncial letters which seem so especially fitting for the season ular type body, the other for a body onepoint-size larger.

The first type thus created was the Caslon Old Style series, Number 337-E, the first sizes of which were cut about 1915. Number 337-E was the first monotype Caslon cut with long descenders. The first Caslon adapted to the keyboard by monotype was cut about 1903 and known as 37; this earlier series, however, had its descenders amputated as necessitated by the restrictions of the machine then in use.

EDITOR'S NOTE: This taste of the story of Sol. Hess is merely by way of whetting readers' mental appetites for more. The story goes on in THE INLAND PRINTER for June.

It must be obvious to readers from what has already been printed that type designers do not create new faces merely to provide something new to sell printers. Instead, they are helping printers to get their share of the advertisers' dollars in competition with other forms of advertising media.

Son Takes Helm of Cantine Papermaking Business

** UP IN THE Rip Van Winkle country, they still speak in lowered tones of the passing of "The Boss." To the residents of Saugerties, New York, and its surrounding area, he was neither "Mr. Cantine," nor "Martin Cantine," but "The Boss," an almost legendary character who was close to being a member of each family which drew its living from the coated-paper mill and other businesses he headed.

Martin Cantine had been the moving spirit of every civic development in his home town for forty years prior to his death. He served on the directorates of banks and other corporations, and helped his fellow townsmen out in many ways through his long and useful life.

He was only twenty-two when he went into the business of making coated papers, impelled by the belief that the then newly developed halftone meant a great expansion in the demand for a better coated paper. Coated papers were already being made, for lithography, but the surface was not suited to the crude halftone of the day.

Cantine had some money saved and, with two friends, determined to invest \$100,000 in a plant to make coated paper. After he had committed himself for the purchase of the mill and equipment, his friends decided the business was a good one to keep out of. However, Cantine went ahead. Thirteen other young persons of the town caught the fire of his enthusiasm and became his staff.

Twenty-hour days were not uncommon to these pioneers; Cantine later told his friends they would often "meet themselves coming to work when going home."

The business grew; today it has 400 to 500 employes. It is a tenet of the business and the town that the mill's staff is more like a big family than a group of employes. This, Cantine felt, was the finest testimonial to his policy of labor relations—of treating his workers as friends.

Active control of the company is in the hands of Holley R. Cantine, son of the founder, who became the general manager after working his way up from the bottom. He worked in various menial capacities in the mill during vacations from prep school and college, and entered full-time employment on graduation. He is known as a square shooter, and holds the respect of the workmen, as did his father, by being able to do any job in the mill as efficiently as any man on the floor. He has just been elected president of the company.

The superintendent is Stephen Dickhaut, son of Henry Dickhaut, first super-



THE LATE MARTIN CANTINE



HOLLEY R. CANTINE

intendent of the mill. Like Holley R. Cantine, he too worked up from the bottom. His promotion came when his father retired in 1923.

Lewis F. Fellows is another of the handpicked staff of younger men with whom the elder Cantine surrounded himself and trained to take the places of the older ones as they retired. Starting as office boy in 1906, he learned the business thoroughly, working long hours, quitting when he was done. Today he is treasurer of the firm.

Fred C. Fonda is the newly elected secretary. He has been assistant to Lewis F. Fellows for many years, and is thoroughly familiar with the company's affairs.

Thus, while the Martin Cantine Company has been essentially a one-man firm, in that it developed and prospered on the strength of its founder, he also builded for its future while he was nurturing it. The young men he helped to train are carrying on the business in the same close-knit relationship with his son that he held.

Makes Reciprocity Pay

By H. W. POLSON

A "different" promotional stunt was recently used by the Woolverton Printing Company, Cedar Falls, Iowa, with considerable success and, because of its simplicity, could be used by many other printing companies with equal success.

The weekly pay envelope of this Iowa company has the following text matter printed on it: "Every employe can benefit himself, the company, and our customers by patronizing, in so far as possible, the business and professional concerns which patronize us. When making purchases, let us remember those who help us earn our money, for such practice works to the advantage of us all."

A list of the important business houses in the city was compiled, containing especially the names of firms from whom only a small amount of printing business was obtained. To each of these business houses was sent a sample of the Woolverton pay envelope, with the usual business-soliciting letter, stating briefly:

"We are earnest believers in reciprocation. Employes of our firm number from fourteen to eighteen or twenty, depending upon the season of the year. When taken together, they represent a total potential purchasing power of many thousands of dollars. Are you getting your share?

"You will find enclosed a sample of our pay envelope, which each employe receives each Saturday. You will note that we ask our employes to make their purchases from firms which patronize us.

"We feel that it will be to our mutual advantage if your printing orders are handled by us, at least occasionally. We shall appreciate an opportunity to talk about a prospective order at any time. 'Phone us and one of our salesmen will call just when you want to see him.'

One coal dealer, from whom the company had not received orders for several months, considered this and divided his printing orders. Other companies fell into line also. It also was found there were fewer bid requests on the part of firms receiving this letter. This small campaign was carried out in a city of 7,500 inhabitants, having three medium-size printing companies competing for the work.

Results more than justified the cost. Too, employes became interested in sales.

Can't Get Along Without It

We are enclosing our check for \$4.00 covering our renewal to The Inland Printer for another year. We enjoy the magazine here very much, and would not know how to keep house without it.—R. A. Watkins, manager, The Strathmore Company, Aurora, Illinois.

The Inland Printer for May, 1935



HROUGH nearly two generations American Type Founders has pioneered the way. Most of the better known types: Bodoni, Bookman, Caslon, Century, Cheltenham, Cloister, Cooper, Garamond, Goudy, were first introduced as American designs.

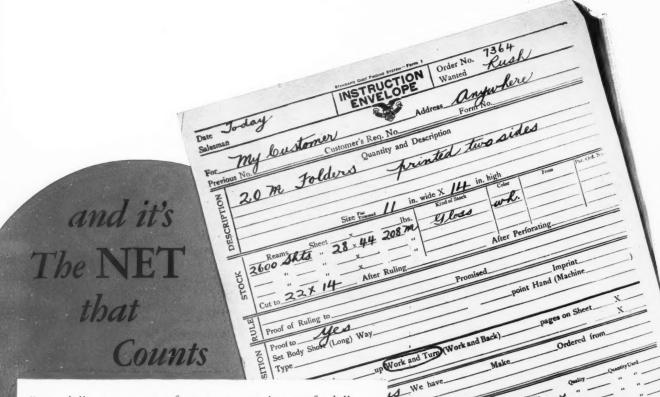
The turning back of the typographic clock has brought still earlier American types into popular use. The old Antiques have returned as Stymie. The sans-serif vogue has placed new emphasis on the Gothics. The types of today, yesterday and tomorrow are American Types.

AMERICAN TYPE FOUNDERS SALES CORPORATION

Elizabeth, New Jersey

BRANCHES AND SELLING AGENTS IN TWENTY-FIVE PRINCIPAL CITIES

A Dollar Saved is a dollar NET...



Every dollar you can cut from your costs is a profit dollar—equivalent to a dollar added to the selling price. • For example: a certain printer had an order for 20,000 folders, 11x14 inches, printed two sides in one color. • He could run that job on his "B" Kelly or on another press which was standing on his floor. If he ran it on the other press, sheetwise of course, his cost would have been as follows:

Make-ready (2 hours at \$2.45 per hour) \$4.90 Presswork, 40,000 impressions

(18.8 hours at \$2.45 per hour).... 46.06

Total production cost of presswork \$50.96

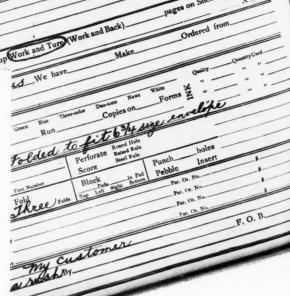
But, naturally, he ran it, work and turn two out, on his "B" Kelly:

Make-ready (3.1 hours at \$2.45 per hour) \$7.60 Presswork, 20,000 impressions

(9.4 hours at \$2.45 per hour).... 23.03

Total production cost of presswork \$30.63

On this job the printer made an additional presswork profit of \$20.33—because he ran the job on a Kelly. • Costs may vary with different equipment, but the fact remains—on most of the jobs handled in the average printing plant, the Kelly makes many an extra dollar.



AUTOMATIC PRESSES

Kelly Presses are equipped with Kimble Motors—motors designed especially for the Graphic Arts Industry.

AMERICAN TYPE FOUNDERS SALES CORPORATION, ELIZABETH, NEW JERSEY

Specimen Review

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

By G. L. Frazier

HOWARD N. KING, of York, Pennsylvania.— Your work continues to reflect the craftsmanship of the talented worker with types that you are. Every item is right. We couldn't say more —or less.

THE HOOD-HISERMAN-BRODHAG COMPANY, of Charleston, West Virginia.—Aside from the fact that type lines crowd the rules too closely, your card, envelope, and letterhead, all featuring the same interesting layout, are excellent.

THE GERMANIA PRESS, of Chicago.—"Your Request by a Master of the Piano," is an excellent folder. Featured is a piano-keyboard section in black, with the player's hands deep red. The announcement on Page 3 is a fine example of dignified, chaste typography.

GLENN DEXTER, of Seattle.—Congratulations on the "Chimes of Phrates" informal dance program. The title page is one of the cleverest and most unusual type arrangements we have seen. Your book-mark is thoroughly in keeping.

MANEKE-HAUSHER PRINTING COMPANY, of Tulsa, Oklahoma.—The work is striking, original, and well handled in all ways, except that on the blotter, "A Complete Service," the blue stock is so dark the type matter scarcely shows. Watch this, for it is important. The folder, "Your Advertising," represents the best in all departments, and color presswork is excellent.

ALEXANDER ZUSSMAN, Philadelphia.—Layout of the booklet, "Poems Composed by Joseph H. Scavone," is interesting; in fact, quite mod-

The confiant and a second control tops of the configuration of the confi

From Buenos Aires, Argentina, comes this warning to printing buyers not to be taken in by "cheap" on any color printing and advertising ern. The trouble is, the good features do not show to full advantage because of the types used —Copperplate Gothic for display and a modern hairline roman for text and the fact that the paneling rules do not join snugly. We believe page size should be larger, so the poems would not have to be set in such small type, and even that is too crowded. Small type and crowding tend to destroy the joy of reading.

BELCASTRO BROTHERS, Greenwich, Connecticut.—Your letterhead in Trafton and Garamond Old Style caps, letterspaced—a beautiful combination—is a demonstration of the effectiveness of restraint, and we know there'll be those who will deny such a thing could be. Other items, save one, are almost, if not quite, as good. The one is the title of the folder of



Red and black on white. Roy T. Porte's pictorial record of trip to South Sea Islands uses a part of a native pareau as the design for the cover

Noble, Davies & Oliver, auto dealers. Instead of the page appearing as a unit, it appears like three things without connection. The entire lack of form or design here indicated makes the item seem the product of other, less able, craftsmen.

SCHNEIDER PRINTING COMPANY, Flint, Michigan.—Your letterhead is of interesting layout, although the name line and the one following are weak in relation to the band of rules in green across the top, over which slogan is printed in black. Finer rules would help, also make the slogan clear, though it involves no struggle to read it. We regret the use of italic for the one line. If it were in the sans, like all except the name, better harmony would prevail. Three styles are too many for so few lines, even

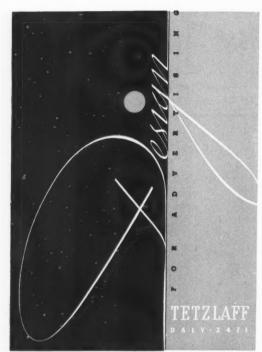


Type in green, illustration (made up of type ornaments) in silver, shown full size. C. W. Hill Printing Company, of Spokane, thus sells quality

on general principles. Finally, note that the two lines of the address pile up on each other just enough to suggest discomfort. If these were properly spaced apart, this would not be so.

SOUTHERN PUBLISHING ASSOCIATION, Nashville, Tennessee.—"Just Three Easy Steps" makes a fine blotter. Featured is the suggestion, effected by rules printed in red, of three steps appearing in the lower, right-hand corner. Over these, in black, the words "Quality," "Service," and "Ability" appear successively. Atop the three is a bird's-eye view of the plant. Forming a base for the steps, eighteen-point rules are printed across the bottom in red and black, the latter bleeding. Colorful types and color combine to give the piece sparkle and punch—real impressiveness—and it is beautifully printed.

W. T. MARINEAU, of Moscow, Idaho.—The only fault to be found with the News-Review letterhead, simulating the masthead of the paper, is the type. If it were in more stylish type faces, it would be better, but then, of course, it would not be so much like the masthead. Our opinion is that it need not be as a facsimile reduced; that the form of arrangement is enough. Incidentally, a facsimile of the editorial page masthead is printed in the lower, left-hand corner, which is an idea not so often carried out as that of using the first page masthead across the top. Here all facts about the paper are given.



Back-cover ad in "The Torch," by Tetzlaff, Milwaukee artist. Gives three-color effect by using purple and orange on white

We are reviving the grand old custom of holding "open house to celebrate moving to our new office and studio Saturday April 6th is the date And we'd like to have you came up and see u

ALLAN D. PARSONS

THAD HACKETT

646 NORTH MICHIGAN AVINUE CHICAGO

Unusual effect by printing in white and black inks on deep blue

PHONE WHITEHALL 4346

MR. RAYMOND ALDRED

It is with pleasure that we present to our friends o business associates Mr. Raymond Aldred, who has become Business Manager and Secretary-Treasurer of the Corporation. Mr. Aldred has had a broad experience in the field of graphic arts and in marketing, as well as in the financial field, and his coming with us will add materially to the efficiency and productive capacity

THE M. L. STEDFELD Edvertising

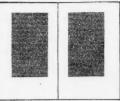
Spread of announcement by advertising agency to introduce new executive. Original is 81/2 by 51/2 inches

Surely, however, no harm would result from providing neat rule joints here.

THE SEYLER-NAU COMPANY, Cincinnati.-Smartest of several smart pieces in the collection you submit is the Doctor's Building brochure, though for honorsand they're high-your letterhead, with name in large but light sans along the left and subordinate matter across the top, gives it a tight race. Ordinarily, we'd say the head, "The Value of a Good Name," on Schumer Brothers' card is too small, but the layout is so good we'll pass. However, proportion must be considered, so put the suggestion in your mental reference file for later use. Display should be noticeably more prominent than text, else it is not display. Presswork also rates high.

GEORGE P. CHENEY, Enterprise, Oregon.-Thank you for the cleverly folded Southern Pacific dinner menu. Featuring an old-time type face, rare atmosphere is given; suggesting, we presume, some anniversary of the road. The really interesting feature is the folding-there are two from the back, each narrower than the center-section size when folded. On the face of the left-hand fold, title design appears, on the right-hand one, folded beneath it, is a halftone picture of Nevada Falls. Thus, when folded, the title section, not reaching the corner, discloses a narrow strip of the halftone along the right. Even this simplest of "trick" folds affords opportunities every printer can keep in mind to good advantage.

BEN WILEY, Springfield, Illinois.-An advocate of simplicity, the writer himself is sometimes amazed at demonstrations he sees of the effectiveness of work where that appears to have been the thought uppermost in the mind of the designer. Given type which has character (like the Kabel Bold, for instance) and color, little if anything in the way of ornament is required. These thoughts are emphasized in the March blotter of the Journal Printing Company. It has everything, although a one-point lead could well be inserted between "March, 1935" (are we waxing meticulous?) and the lines of the "body might to advantage be spread out one or two points. Practically, the February blot-



NICOLAS JENSON OF VENICE, FIFTEENTH CENTURY

PRINTER AND SUPREME MASTER PRINTER AND SUPREME MASTER
OF ROMAN TYPE DESIGN, 1420-1480

OMAN, the sculptor's chisel-cut
roman, was the model after which
Jenson patterned the first type of
its kind. Up to his time the early
printers had been using type cast
in imitation of the pen-made gothic. Thus he
established a new school of typography. So perfedt was his original effort that to this day he is
rated as the supreme master of roman type de-

tect was his original effort that to this day he is rated as the supreme master of roman type de-sign. Rarely did he permit any ornamentation, relying solely upon the purity and beauty of his type for his effoct. It is his roman that has in-spired many attempts to design something comrable, but no or APRIL, 1935

parable, but no one everhas realized that ambition. His original punches have been lost, and with them all hope that them all hope that them all hope that them with them all hope that them all hope that them all hope that the with the



Gordon-Taylor, Incorporated, Cambridge, Massachusetts, produced this fine blotter in black and red. Original is 3 % by 11

ter scores high, but it lacks the distinction and class of the March piece.

FLUSHING HIGH SCHOOL, of Flushing. New York.-Folio for March is a smart school paper, characterful, too. With text in Vogue light face, and makeup reflecting modern characteristics, it stands out from the crowd. Text pages are excellent, though clarity would be improved by adding one-point leads between lines. The present leading would be considered ample in the case of one of the standard romans, but the sans requires a bit more. Emphasizing rectangular forms, the contents page, first to appear inside, has a genuinely modern look, compelling attention. To read it is a bit forbidding, with most lines in caps of the sans-and set solid. The need for more space between lines is urgent. Presswork is good.

WILLIAM C. FARR, Bayonne, New Jersey.-Of conservative, conventional layout, and utilizing traditional types, your work stands up because of its all-around excellence. What it lacks is the spark of modernity achieved by the use of newer forms of non-classical types, and the application of modern layout principles. Recognizing that relatively little of this, outside some magazine advertising and certain de luxe brochures, rings the bell, as it were, and that on small work the effort more often results in failure than success, you are following the safe course. We suggest, however, the next type you lay in should be one of those enjoying a particular vogue and considered "smart" at this time, and that you experiment with the sounder modern layout features. You will find that it is worth while.

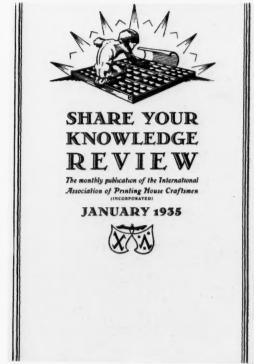
ALEX COWAN & SONS, Sydney, Australia.-It is a pleasure to examine further examples of your paper-sampling folders, portfolios, and so on. The beauty of the job you're doing is that it will first prove productive for the printers of your land, pointing the way to better printing. Outstanding among the items is the one demonstrating the glazed label paper. In design, it reflects some of the finest of modern layout features—lines and masses off the horizontal (reasonable in amount and extent-no dizziness engendered) and broad color masses. It is beautifully printed in fine colors-harmonious, exciting-and features reproductions of some number of merchandise labels which so far as we can see are as up to date in design and sales-stirring appeal as any we've seen here or received from the Old World. Congratulations.

CONGRESS PRINTING COMPANY, New York City.-You score a ten-strike with your condensed showing of type faces, a large size with one or two small ones of each style being shown. The impressive feature is the tricky nature of the piece, a twelve-page, six-section folder on stock pale green on one side and white on the other. An angular cut is taken off your stock from the left, upper corner of the second section (from the right looking at the inside) to a point halfway down the outside of the final section. So after the folds are made successively in opposite directions, and the thing is folded up, we have on the front triangles disclosed by the different colors of the paper. It isn't a difficult thing to do and it has a strong appeal. You have a fine selection of types and they are displayed to excellent advantage, and nicely printed, too.

ADVERTISING PRINTERS always have taken issue with the Bard of Avon on

his "What's in a name?" They know it's a mighty important factor in a firm's publicity, and always try to capitalize on it. One of the cleverest little devices to this end is the feature of a folder prepared by Stovel Company, Limited, of Winnipeg, Canada, for P. W. Birchard and Company, of the same city, "Clothes of Distinction." Ingeniously inserted in center of this 4 by 5-inch folder is an imprinted button, from which extends a double black thread, actually sewed into the heavy green cover stock, first across and then up the side. The button attracts attention at once, the bold black stitches carry it along to "A Name that Counts" on the front page, and the announcement on Page 3. Original, and well done. Should bring orders for clothes.

WARREN R. FULLER, Concord, New Hampshire.—All the advertisements you submit are good, in fact, excellent. Some emphasize the attention value that may be contributed by unusual border combinations, some of which, like that of the Hound Show as well as the "Belvidere Hounds" advertisement in the March Sportsman, substitute, one might say, for big pictures. There's real artistry here. Indeed, it is only with respect to the title of the Summer School Announcement of New Hampshire University that we must scold. Here the lines of the Kabel (light) caps on the bottom group are crowded, oh, so crowded. Considering the upper part of the page is apparently heavier, because the display lines are so much larger, the bottom group should be in the bolder version to balance up. The ornamental features of this page, too, are introduced seemingly without rhyme or reason. They do not function in a design capacity, so are like moles or pimples on the face. Do you agree?



Printed in black on tan handmade-finish stock; a clever seasonal sketch is featured. Edited by Haywood Hunt and Frank McCaffrey, and carrying news of interest to Craftsmen clubs



Blotter in orange and dark brown on tan stock making effective use of one of the new script types to give the message an impelling personal-thought touch. By firm named



Typographic Service Company, Ltd.
DISTINCTIVE TRADE COMPOSITION
417 EAST PICO STREET - LOS ANGELES
TYPE FORTING CONSERNED CORRECTIONS AND ANGELES

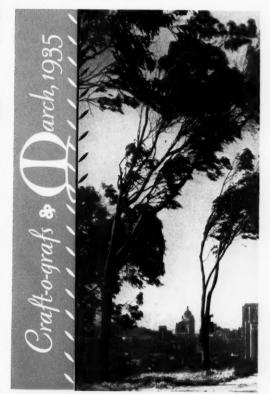


ith all due respect to typeshers and type-sellers, we she operating throughly-

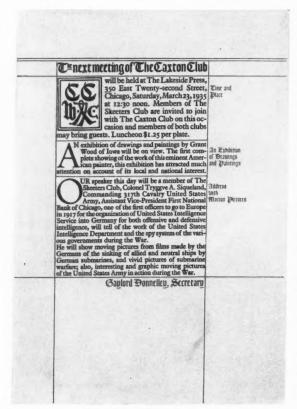
equipped trade composing room twenty-four hours ada we put your copy into type make it up and lock it ready for press quicker, better and most economically than you can it aour business to help you d

Prospect 5028

Blotter in red and black by composition house named. Forceful demonstration of display possibilities of large type in such small area with a judicious use of white space



Cover of Los Angeles Craftsman Club paper, printed on rough stock. Photo is black; reverse panel, green; cover is bled all around. Leaf pattern over photo put on by artist with brush to tie it with design. Scene shows Los Angeles skyline in back



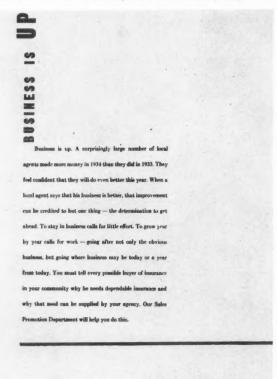
Meeting notice of Chicago club of fine-book collectors in black and red. The work of William A. Kittredge, well known Donnelley designer

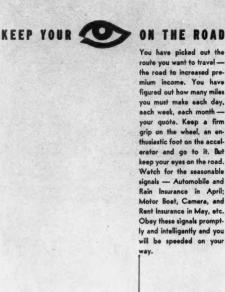
SOUTHTOWN ECONOMIST, Chicago. You made a big improvement on the letterhead of Leonard D. Jacobs. His old heading, set in Copperplate Gothic and Cheltenham Bold, longand-short-line-style,-and all the lines centered—is particularly poor, and the disharmony of the types and lack of layout style are aggravated by poor presswork. Your own informal setup obviates both the static and dull. We would change it a bit to improve form (contour) and avoid the use of the unsightly black half-triangle ornament. We would pull the line, "Fine Wall Papers and Canvas," more to right so its right end would line up with the lines above, drop the triangle, and raise the address lines (setting them flush on the left) so the upper, left corner of this group would about touch the lower, right corner of the main group. The two groups would suggest a vertical axis between, a favored modern-layout device. So the heading as a whole would be in better balance on the sheet, the composite group should be shifted to the right—as placed it is overbalanced on the left side.

W. O. MILLS, Greenfield, Ohio.— The general layout idea of the design of the Greenfield Printing and Publishing Company letterhead holds out interesting possibilities. It is weak as carried out, because the name line is not prominent enough in relation to the other type. Set the line a size larger, let it be the length of the line between rules above, and you'll have

something, particularly if you remove the triangle ornament and keep the rule below it from crowding the line of type following so closely. There is so little difference between the two colors, you might as well use only one, and since the capitals "P" in "Printing" and "Publishing" serve as initials and to start "Printers" and 'Publishers" in the line below, the two "P's" should stand out more, as they would, for instance, if the bolder Kabel were chosen for the two and printed in vermilion. Experiment a bit with the idea along the lines indicated, give it some more thought, as you may be able to develop a still better idea yourself, and you'll have something next time you print it.

NORTH WESTERN POLYTECHNIC PRINTING SCHOOL, London, England. -Our collection of the "Rubaiyat" grows, and one of the most interesting is the one done by you recently. Still, aside from the excellent presswork and the toned paper, there isn't much to recommend it, at least from the point of typographic craftsmanship. While a bit novel, the rule arrangement at the top and one side of each page isn't clever, and, in our opinion, is too pronounced in relation to the type, which would be improved by the addition of twopoint leads between lines. The title page appeals most to this writer, who feels the two lines of the title, which appear in vermilion, and the small ornament just below (in gold) are disproportionately small on the cover.





Copyright sass by The Boston Samerance Company and The Old Colony Samerance Company

Two inside-cover announcements in "The Accelerator," produced by Raymond C. Dreher for Old Colony and Boston Insurance companies. One at left in black and red-orange, one at right in black and light blue. Note distribution of white space in each page, and how the rules help to balance breakup



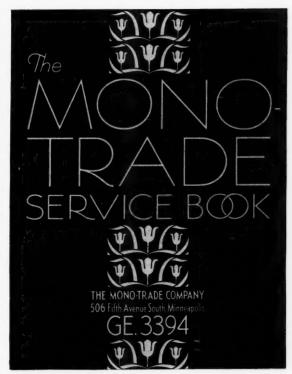
Effective blotter in black and red over yellow tint on white coated stock. Is effective in action and dramatic bleed

At that, we could stand the type if it were not for the ill-shaped combination ornament. While there are exceptions to all rules, we firmly believe the best result will be had in the great majority of cases when type is proportional to page, particularly what might be called display pages, such as covers like this, title pages, and so on.

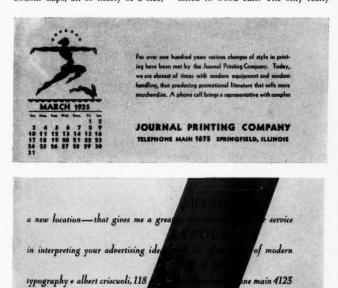
HIGGINS-MCARTHUR COMPANY, of Atlanta.—While the solidity of the Bodoni Caps, all so nearly of a size,

is not pleasing on the title page, and, to a lesser degree, the cover, the booklet of the St. Charles Hotel is highly commendable nevertheless. Lines of the bottom group of the title page are crowded too. Presswork on the halftones is sparkling, so the unevenness of the text matter must be due to uneven slugs, another instance of the average pressman's tendency to slight type in favor of cuts. You have sent us copies of the publication of the Dinkler Hotels, Inn Dixie, but if we remember the others, the March issue represents improvement. It appears to be more clean cut-with fewer types used in the ads, more white space around heads, and so on. When heads are short and to the point-three to five words-Bold Bodoni in a single line is hard to beat. It does not stand piling up line upon line, as a lightface, more monotone roman, but when handled sympathetically, as in this publication, it is excellent. Presswork is outstanding.

THE CONSOLIDATED PRINTING AND STATIONERY COMPANY, Salina, Kansas .- "How to Serve Princess Meats" is one highly commendable booklet, the cover design and illustrations in the interesting woodcut technique of Herschel C. Logan, your art director, being quite characterful and impres-We regret the use of Goudy Bold Italic for display over the light sans-serif in which text is set. It is all right from a publicity standpoint, but not all right esthetically, and the sans in such small size doesn't read with ease. What a book it would be if type were more in key with cuts, say an Egyptian for display-even a semi-bold sans-with a sturdy roman like Bookman for text. Scotch would also harmonize with the illustrations. indeed the letter is in the work of indeed, the letter is by Bewick, closely allied to wood cuts. The only really



Frank Kofron is the designer of this cover of smart type-specimen book which he created. Printed in silver on black leather-finish stock



Two distinctive blotters. See review of work by Ben Wiley, Springfield, Illinois, for details on top one. Note how color band emphasizes display in the other



Arthur Metcalfe de igned this cover for Montreal club. In gray and light reddish-brown, it incorporates many specimens from our columns

serious error was the use of the ornate cursive letters as initials inside the cover and on the initial text page. These are entirely out of key; also, there is too much open space around them. Initials should seem part of the type page, not

something apart.

WAGONER PRINTING COMPANY, Galesburg, Illinois.-The Knox College prospectus is, on the whole, highly commendable, halftone presswork on dull-coated stock being really excellent. While good, cover and title page might be smarter, though we do not miss the suggestion of stability the whole effect engenders. We would like to see the lines "Knox" and "College" on the title page spaced a bit farther apart, and the ornament below eliminated. It is, nevertheless, turned the wrong way. Although Bookman is an old-fashioned type, it combines well with the Caslon Antique of main heads and Cloister Bold of subheads. With initials also of the same tone feeling, and printing in black and brown on India-tint paper, there is definite consistency of style and the quality of atmosphere missing from much printing. Spacing is too wide between words of most of the heads, the result of making the lines come to a predetermined measure, for which the copy was not fitted. The effect is particularly noticeable in some of the main heads, due to lines being proportionately too close. It's a good plan to have as much or more space between lines as appears between words of the lines. Finally, two-line initials are too short-and yet, all in all, the book appeals.

JAMES AYERS, of Chattanooga, Tennessee.—
In our opinion, the boss is right in his comment on your work, as exemplified in the three tickets submitted. Not your fault is the choice of type, assuming, as we do, it is the best you have. Incidentally, for the benefit of our older readers, it is the first time in a long while we have run across the old DeVinne, a marvel in its day. Practically speaking, the worst fault is printing on such dark color of stock, handicapping legibility considerably. Printed matter is not invariably read in the best of conditions, and while in broad daylight the copy on these cards can be read fairly well, by artificial or poor light some of the lines would be scarcely

Chimes of
Phrateres
Informal ClubVilla
Saturday, December eighth
nineteen hundred and thirty-four
at nine o'clock

Glenn Dexter, one of Frank McCaffrey's staff in Seattle, planned this dance program, shown here actual size. Purple on medium-blue stock, its informal arrangement, off center, shines



"The people of the United States . . . have registered a mandate that they wanted direct, vigorous action. They have asked for discipline and direction under leadership. They have made me the present instrument of their wishes. In the spirit of the gift, I take it."

INAUGURAL ADDRESS, Mascn 4, 1933

e ...

T.y.p.o.g.r.a.p.h.y
—the art of expressing by means of types
or symbols; not the usual practice of printing types on paper, but the creating of
musunal effects by the proper understanding and display of types in relation to space

and color. The illustration above was composed entirely on a Monotype machine and consists of approximately 17,000 separate characters. Such distinctive effects are produced by ARKIN TYPOGRAPHERS and are typical of their creative ability.

ARKIN TYPOGRAPHERS, INC.

Advertising Typographers Since 1910

160 East Illinois Street

Chicago

Telephone Superior 4497

Produced on white card, 8% by 11% inches, this mail advertisement was printed in black, with a green tint behind the head. Note that copy states 17,000 characters were used in setting the picture

visible. As to the setup, the layout is sloppy, lacking in order. Whiting-out is not good. One of the cards, for the movie, "Come on Marines," is worse than the others, for the reason that almost all lines are practically of uniform size. Nothing stands out. To mention and explain other faults would involve more space than we have, but let us suggest the importance of your studying the good work you see. However, since your experience is not sufficient, perhaps, always to differentiate, you should study some books on design and display as applied to typography.

G. E. STEELMAN, The Johnson & Hardin Company, of Cincinnati.—Not stylish, the work you submit is a good, everyday grade. Little may be said about it one way or the other. On the Malick letterhead, which is well arranged, the lines of small type are crowded. Lines of caps always require leading to compensate for the top shoulder of most lower-case letters. The circular on "Page's Annotated Ohio General Code" exemplifies another fault, lack of contrast in sizes of type used. It is flat and lacking in punch because, with subordinate matter set larger than need be, there is no room for making important points stand out to attract and to press home significant features. Type may be

monotone as well as oral speech, and, when so, is equally unpleasant and unimpressive. Layout and display are best—really good—on the folder "An Effective Way to Teach Business Spelling," especially inside (good size contrast here); on center spreads of four-page letter forms of the Southwestern Publishing Company, and the "Most Value" folder, although we do not consider good the type combination of the extra-bold contrasting Bodoni and the monotone (uniform) sans-serif. On the folder, the main head appears too weak in relation to other type and cuts. Smartest of the work are the cover and ads of Claire Frocks, Incorporated.

ALBERT RISCUOLI advertising typographer 118 EAST SAINT CLAIR
CLEVELAND ONIO phone main 4123

Black and orange on white business card of advertising typographer named; modernly smart

The Inland Printer for May, 1935

M. E. MILLER, Coal City Printing Company, Fairmont, West Virginia.—Covers of "Palace" and "Mayflower" menus are striking, modern in the use of broad bands of color printed from handcut linoleum plates. That of the Palace is excellent. Type and ornament in the center band of the other are ineffective. The type is too small to be in keeping with the broad bands in orange and silver, which suggest the need of big, bold type, preferably sans-serif. Too, ornament rules used as ornament about the two type units are inconsistent with the broad nature of the background color panels and detract from the type. Again, the type groups with ship ornament between should be raised. The effect as placed is bottom-heavy. Furthermore, when an ornament appears between two groups of type as here, it should not be midway between them, as then monotony results. With the cut raised a bit, there would be variety in the spacing of the cut, so good proportion, and the position above center of space contributes toward good balance as well. Colors-orange, silver, and deep blue, on gray—are pleasing and effective.

THERE are certain pieces of printing that one picks up with a feeling akin to reverence, the greatest tribute, possibly, that one can pay. Such is the invitation sent by the officers and directors of the Fiesta San Jacinto Association of San Antonio, Texas, to the annual pilgrimage to the Alamo to lay flowers at the shrine of Texas liberty. Black and gold is the motif—dignity and restraint its ideal accompaniment. Area counts, too, for the page size (11 by 14½ inches) enables the artist who handled its production to do justice to the solemnity of his subject. A pebbled gold cover is embossed with the City of San Antonio coat of arms, and backed up by black glazed label paper which,



Cover of new book by Faber Birren, featuring shadow effect gained by overprinting light blue (shown here as ben-day screen) with wine red out of register on white. Same plate was used to print both

brought around and glued front and back, forms a most effective three-quarter-inch band down the outer edge. Deckled, spattered end sheets and embossed tissues enclose a tipped-on four-color reproduction of The Alamo, a full-page hand-lettered invitation, a finely written

story of the tragedy, and an outline of the association's aims, with a listing of officers and directors. The history is written by J. Frank Davis, artwork and engravings by Southwestern Engraving Company, designed and manufactured by The Clegg Company.

FIFTY-FIRST ANNUAL REPORT



PITTS BURGH PLATE GLASS COMPANY



"What's he want?"

FLL tell you in thirty seconds what he wants. He's going to offer you the help of twelve young men—young in years, but without an amatteur notion left. He offers their heads, which they'll put to work individually and collectively, and even knock together in your interest until twelve contrasting likes and dislikes agree. He offers their hands and feet which will go into enthusiastic action whenever your product needs a push. He offers their initiative, their constant offer of new ideas, their constant check on how their work affects your public. He offers their time, just as much of it as your work requires. Above all he offers their unfailing and intelligent loyalty to your product, for unless he can offer that he won't be interested in your account.

Better see him!

JEROME B. GRAY & CO. - Advertising

Kent D. Currie, Baltimore, designed this annual report in distinguished and monumental style, complementary to the prestige of the concern named

No business man could resist a second look at this novel way of introducing the advertiser's card, printed black in reverse plate done in royal blue

More Craftsman Covers and Winner's Story!

** ALFRED BADER experienced the thrill that comes once in a lifetime last month. It came when he read the letter notifying him that he had won, not only first prize, but also fifth and ninth places in The Inland Printer's contest for a cover design for the International Association of Printing House Craftsmen's convention souvenir program.

Bader submitted three designs, each distinctive in conception from the others, and all three were in the money! It is little wonder that he was surprised. As far as the contest editor knows, this is the first time one man has clicked for first prize and two other money prizes as well.

At the suggestion of R. C. Stovel, Typographic Service Company, Los Angeles, THE INLAND PRINTER asked Bader to tell just what he had in mind in designing the winning cover, what steps he took in producing it, why he chose the type he did, what was the basis of color and stock selection. Stovel rightly felt that this information would be helpful to other typographers, so, when the votes were tabulated, Bader was asked for details.

"I had in mind to do a quiet and simple design," Bader says, "to bring out the symbol of the association in such a way that anyone could see immediately that this program signifies this organization. For this reason, the symbol had to be outstanding. To quiet it down, it was put in negative.

"The type was evenly distributed in four small lines over the remaining space in such a way that it created even balance. Neither type nor symbol detracts from the value of the other. The type goes well with the figures inside the symbol, and its heavy weight makes up the even value, besides creating an interesting contrast."

For the tint block, in which the symbol appears in reverse, Bader used linoleum, cutting it to bleed top and bottom, but allowing for a narrow strip of stock to show at either side. The gray used for the background ink was chosen for its medium value, to bring out the design clearly and yet to detract from the boldness of the type. A durable stock of antique finish was selected, first, because the surface blended with the medieval character of the Craftsman symbol, and second, because it would "stand up" under the constant handling it would receive by the delegates.

Alfred Bader is now a member of the staff of Printype, Incorporated, New York City, where he has been employed for five years. Now forty-one, he started as an



ALFRED BADER

apprentice in Dresden, Germany, when fourteen. During his apprenticeship, he studied for two years in the local trade high school. When Bader's apprenticeship ended, he passed the required examination as a pressman and compositor.

ELEVEN1

During the next few years he worked in various German cities, eventually earning his degree as master printer. He continued to progress in the trade in his native country until 1926, when he came to America.

His first year here he was a linotype operator, after which he went to The Spiral

EIGHTH PRIZE, W. F. KRAAS, JR., INDIANAPOLIS

NINTH PRIZE, ALFRED BADER, NEW YORK CITY

TENTH PRIZE, AUSTIN M. REBLIM, BOSTON

PROGRAM

of the International Association of Printing House Craftsmen



CONVENTION

CINCINNATI + AUGUST 25-28

Program

1935 CONVENTION

CINCINNATI OHIO

AUGUST 25 TO 28



INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN Program of the International Association of Printing House Craftsmen 1935 Convention



Cincinnati · August 25-28

Convention Program

OF THE INTERNATIONAL

CRAFTSMEN



NINETEEN HUNDRED
THIRTY-FIVE CONVENTION

CINCINNATI, AUG. 25-28





ELEVENTH, HEC MANN, MT. MORRIS, ILLINOIS

TWELFTH, ALGOT RINGSTROM, NEW YORK CITY

THIRTEENTH, RICHARD RAINS, DALLAS, TEXAS

Press, New York City, for three years. Five years ago he moved on to Printype Incorporated. He has been happy in his connection there ever since.

He has taken part in several contests in recent years, he reports, winning an honorable mention in *Architectural Forum's* format contest and fifth prize in THE INLAND PRINTER'S own cover contest a year or so ago. He feels that the stiff training an apprentice is required to undergo in Europe is one of the finest educational processes one could ask, and the further

knowledge a journeyman must acquire to receive rating as a master printer also is of unquestioned value to the industry.

And now that we know how Bader planned it, let us look at more of the comments made by the judges after they had examined the entries. In those comments is the key to better design for every worker with type, for they offer a quick and easy way to highlight the virtues and faults of the designs. Where the designs discussed are reproduced, in this issue, the last one, and probably next month, typographers have a double opportunity to profit by study. Comment appears here on three designs shown this month: 26, 92, and 175.

We will lead off with some thoughts by Harry L. Gage, vicepresident, the Mergenthaler Linotype Company. This keen critic of typographic design suggests some features which are evident in many items of printing, and not in the contest entries alone. To know of these things might help printers avoid error in producing printing.

"Among the unsuccessful layouts," he says, "the following objections helped to defeat the contestants. Inaccurate size is one. Five entries are definitely off size; four are evidently intended for trimming. Then why not trim them? One is obviously too big. In any contest (commercial or otherwise), size specified certainly should be scrupulously observed.

FOURTEENTH, BY TYPOGRAPHIC SERVICE CO., LOS ANGELES



Program of the International Association of Printing House Craftsmen 1935 Convention



"Unfortunate type combinations are another fault that hurt the chances of some. Despite present-day tendencies to toss away all traditions of type harmony, the compositor still must select sizes and weights which produce a related texture and tone. Particularly distasteful are combinations of light script or old-style italics with sanserifs; poster-weight types with thin, delicate faces; moderns with old styles. They just don't 'fit' together.

"I object to 'Chinese' typography—the setting of type superimposed in vertical

lines, or the turning of regularly set lines to run vertically. It rarely is other than an affront to legibility. But, Number 1 is a successful exception, because the framing lines in large sans-serif are big enough to be read easily in the vertical position.

"The lack of tonal harmony is another thing. Several entries give so much emphasis to lines or the masses of color that the type message is distinctly subordinated. Again, heavy blobs are so unrelated to the type texture or the emblem that they have no excuse for their obviousness.

"Avoid unrelated shapes. Rectangles, forced into circles; the Craftsman's emblem tucked into a rectangle and then surrounded by curves; the effort to echo the shape of the double shield—all these produce disturbing effects.

"Probably as old as movable type is the impulse to make up pictorial representations of typographic material. They can succeed only when the designer is a good illustrator in the usual materials of picture making: pen-and-ink, and so on. And, when they do succeed, they usually distract attention from the type message of the design.

"This contest demonstrates again how few typographers realize that the modern manner demands more than the abandonment of the old rules. New rules control successful modernism. They call for balance of masses. They demand that shapes echo each other.

"They demand that the line of action which swings through a modern arrangement must be observed. If masses of type are broken on either side of such a line, they must be aligned with it, and incidental rule-lines or color spots must also be defined by the controlling plan."

Copy that down in your notebooks! You couldn't get much more out of a course in printing design. After reading the above, it is easy to understand why the Boston Club of Printing House Craftsmen asked Harry L. Gage again to be the T. & H. calendar critic this year, and why even more clubs invited him than did last year.

Another swell Craftsman, V. Winfield Challenger, the manager of the printing department, N. W. Ayer & Son, Philadelphia, also had more to say than we had space for last month.

"A great many of the covers," Challenger says, "failed because of an apparent straining on the part of the typographer for the unusual. Many were too cluttered up with ornaments. Some of them, because of a straining for design, missed that very thing. Too many of them have been made difficult to read, while many of them have just 'missed' the good because of spacing or lack of some little thing either in type selection or type size.

"Honorable mention is deserved by Number 97, which has lots of originality; 182, for clean, good typography; 92, for good design and typography. Number 1 handles modern type faces well, and 167 shows skilful handling of modern type faces. Number 26 just misses getting into the first ten. I like the originality of 180."

B. W. Radcliffe, of Intertype Corporation, says that he thought The Inland Printer had about steered most typographic designers away from the weird and bizarre effects attempted at the inception of the modern typographic mode. The 232 entries, he goes on, indicate there is still need of much educational work in this direction. Probably 90 per cent of all the entries are too much overdone and ornate, he believes. He suggests that they appear to be running wild in an effort to get attention, as if that were the only consideration.



Walter B. Morawski, Wilmerding, Pennsylvania, is designer of this, red and black on india tint

"I think 87 is one of the best designs submitted," he says, "but it was spoiled by use of a shrieking blue-and-green color combination that not only jars one's typographic sensibilities, but is actually hard to read. Many entries by others had the basic groundwork of excellent design, but the designer overlooked important elemental details of grouping, color separation, and so on; apparently seeing only attraction.

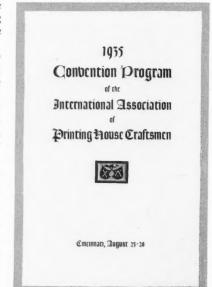
"I think both 77 and 191 are almost perfect in design. I do not care for the type used in 77, but it harmonizes well with the serifed letters in the emblem. The design



Thomas Alexander, Vancouver, Canada, used green and brown, blind-stamping emblem border

is quite simple, the colors are well chosen, the picture is large and attractive without being obtrusive. Number 191 is more beautiful than 77, but the word 'Program' is too weak in white ink.

"In Number 48, the designer has rendered a lovely emblem which provides an unusual color separation, and the classical Goudy Old Style, printed on white stock. shows skilful handling. Number 197 was given place on account of its appearance. I like the circle at the top and the breakup for color. Number 64 is both unusual and ingenious, though not in line with this



Fred M. Diehm and Louis W. Werner, Brooklyn, combined black and light blue on white stock



J. F. Tucker, New Philadelphia, Ohio, combined red-orange and black on a light brown ground

judge's ideas. It is handled in a professional way, considering the idea. The line running from 'Program' to the emblem gives it shape and holds it together."

It is regretted that it obviously is impossible to reproduce all of the entries which

Type designer and typographer, Judge Oswald Cooper's comments are always of interest to other typographers.

"Number I reflects present-day tendencies well," he says. "However, the designer achieved the structurally ornamental effect has a note of newness. It blends smoothly, the esthetic and the commercial well, and, though its peculiar effectiveness is difficult to analyze, its distinction is unmistakable.

"Number 77 is agreeably 'high hat' and uncommercial, but it would be wrong to attribute these five qualities merely to the piece's 'modernism.' There is no recipe for endowing a piece with an atmosphere of quality.

"To be deliberately and consciously different does not necessarily confer distinction, but designs that conform only to the common commercial standards do not advance the art of typography—they make it stand still.

"Most of the designs lack simple unity. This is not surprising, because it is not easy to make this amount of copy occupy a 6 by 9 page without seeming to work too hard at it. Some of the entries give evidence of a hard struggle to emphasize one part or another, although it remains questionable whether variety of emphasis is important.

"As in having one's portrait made, the big job is to keep from posing. And, as in all arts, simplicity seems the quality most difficult of achievement. Few of the pieces explore the possibilities of relatively small capitals, widely letterspaced and widely leaded, as in 175, though this style is in vogue and might be expected to appear more frequently."

"It is quite unusual to see a contest develop so many unusual designs in layout and arrangement, says E. G. Johnson, of J. M. Bundscho, Incorporated, Chicago. "I feel especially called upon to mention as a design Number 158, where the designer has taken corner rules and what-not, and by most painstaking effort has developed a design that is somewhat pleasing."

Frank H. Young, director of the American Academy of Art, Chicago, reports, "It was a pleasure to look over the large number of suggestions for program covers. I found it quite difficult to pick those which I considered the ten best, as there were so many good ones."

Gilbert P. Farrar, of the American Type Founders Sales Corporation, has this to say: "Number 26 gives the emblem a fair shake without being too big. I like Number 2 because it makes the best use I have ever seen of outline type—covering up the background and letting the inside of the outline type do its stuff."

Besides the entries shown in this issue of which particular features drew comments from the judges, other comments refer to entries which were shown in THE INLAND PRINTER last month, but which could not be printed then for lack of space. It will be worth the time to turn back to that issue and to study the designs together with the views regarding them which are expressed here.



Although subject to typographic improvement, this contest entry is distinguished by being the work of a pressman having little type experience. The blind-embossed and stamped panels were produced with pressboard; the lines at the sides blind-stamped with hairline rules. J. Cushman, of Gehrke's Limited, Vancouver, Canada, is producer of this fine embossed work

are being shown in their original colors, so that comments on errors of color in otherwise perfect designs could be studied to better advantage. However, a bit of mental projection and visualization will do much the same thing for readers.

Eleven cover-contest entries are shown on these pages in colors. Only the one on this page is not. by coolly altering the copy. It is stylish and not inappropriately showy—a good example of smartly professional design.

"Those who wonder where modernism is leading us can see in 178 a prophetic blending of the modern and the traditional. It is neither one nor the other, yet it is both. It seems old-fashioned, as if disclaiming smartness, and at the same time it

Editorial

Printers and Paper Supply

A BOUT once in a decade the printing industry must have its little spasm over who shall decide the paper used in an order for the printer's customer; over who shall furnish the stock; over whether there shall be a "long price list" to protect the printer when the paper house sells direct to the customer.

In the 'teen years of the present century, these questions were referred to a joint trade-matters committee. Policies were arrived at and declared; steps were taken toward a solution. In the twenties, after the war had mixed up trade customs, the questions again bobbed up and became acute. This time a "paper-conference board" composed of representatives of papermakers, paper merchants, and printing groups, was organized to study the "long price list," standardization of sizes and substances, and the ethics of direct sales. Conferences were held from time to time during three years. Doubtless these aided in keeping matters from becoming too involved.

Again the industries are more or less agitated over similar questions—the old questions in new dress. A new group of leaders is threshing the "old straw" and is ambitious to set the paper-printer world right again.

Heretofore, the practical good coming out of these attempts to "get together" has been all too short-lived, seemingly because no common ground of unanimity could be found. There have always been some who could not or would not go along. Sometimes the obstacles have been geographical, sometimes institutional, but always there has appeared the proverbial wrench to muss up the plans.

In the present instance, whether agreed policies can be made more enforceable through the agencies of the respective codes remains to be seen.

Paper, ink, binding supplies are all raw materials which enter into the manufacture of printing; they are the basic elements to which "value is added by manufacture"; they make up from a quarter to half of the selling price of the printer's product. As the tailor furnishes the woolen for a suit of clothes, the foundryman the iron for a casting, and other custom-made industries the materials for their product, so the printer should furnish the paper and other materials entering into his product. The right is inherent in the industry.

Some confusion arises over failure to distinguish between specify and furnish. A review of several recent surveys made by interested groups reveals that much paper is specified as the result of conferences of representatives of the paper house, also the advertising agency when concerned, the customer, and the printer, each of whom furnishes expert advice on the particular function of the paper his service requires. But, when once the paper is specified, there can be no possible doubt that none but the printer should furnish it.

As will be recognized generally, such conferences occur only where tremendously big orders are on the fire—large editions of books, corporation office forms ordered by the million, magazines, and similar items.

Such orders are relatively few, and the millions of small orders in the aggregate represent a larger tonnage of paper than the smaller number of big orders. Here the printer not only chooses—within limits dictated by what the customer can afford to spend—but orders the paper.

The profit from paper purchase on the individual order does not intrigue the buyer. He only steps in when the total is enough to be juicy. By acquiescing, the big printer overlooks the important item of profit from raw-material turnover.

The customer naturally should be consulted as to his preference in paper. On the *furnishing* of the raw material, there can be but one position—it is the printer's function. He is entitled to the opportunity of profit.

Salesmanship and the New Order

HATEVER else the New Deal may bring to us, we are certain to "come back" to vastly different commercial and industrial environment. It is too early to forecast its nature. But we are rapidly dropping some of the old ways of doing things and looking expectantly for the new ways to come along.

The close observer finds this especially true in salesmanship. Back in the pre-depression days, the average salesman "got by" with little more effort than that required "to take an order." The exceptional salesman, the one who really created business, who was not contented with "one blade of grass" but exerted himself to make another grow alongside, made himself so secure that the perplexities and handicaps of the depression disturbed him much less than it did the "order-taker." His security has continued largely because he has stuck to his principles of "service salesmanship."

This demonstration of difference between the *profitableness* of "the creative salesman" as distinguished from the "order taker" has not been lost on the printing industries. The merits of the two types of salesmen are well understood. Whether in printing or in any other line, the salesman who recognizes the buyer's *want* in an article, commodity, machine, tool, or piece of merchandise that will give him greater efficiency, productiveness, service, or pleasure, and will meet that want, is sure to build an account where competition in price will bother him but little, if it does so at all.

For considerable time to come, the "buyer's market" will continue to remain with us. But we have come to recognize a new restriction attending it—economic conditions have forced upon it necessity for greater economy. Experience has taught us all that the truest economy lies in the purchase of what will best serve our purposes, regardless of a not-too-divergent differential in the price of the product.

This new order in buying calls for the new order in salesmanship. Here is where the creative or service salesman finds himself at home. The principles and philosophy to which he stuck through thick and thin now stand him in good stead. Not only will he continue to employ them in selling printing, but he will pass them on in the "silent salesman" he will print to move the buyer's goods. In this day of revamping methods, the wise printer will not overlook the potentiality of such selling methods, and will see that methods and salesmen are both attuned to the new order.

Two Dangerous Labor Bills

MPLOYING PRINTERS and their employes need to rise en E masse and shout their protests to Congress against the Thirty-Hour-Week and the Wagner bills. Both are decidedly class legislation, sponsored by the American Federation of Labor

and by politicians who do its bidding.

Of the 140,000,000 persons in the United States, only 2,800,-000 are dues-paying members of the A. F. of L.—about 2 per cent. Yet the leaders of this minority would foist on the American people a law for forcing all workers into unions, denying them their right of "freedom of contract" guaranteed by the Constitution, reducing their annual income and purchasing power, overburdening all industries, and strangling weak ones to the point of suffocation, and loading all the people with increased costs of commodities.

The Thirty-Hour-Week bill provides that the industrial and commercial week shall be shortened from forty hours to thirty hours, but retain the same weekly rate of pay. This is a wage increase of 331/3 per cent that would increase the final cost of manufactured products from 12 per cent to 14 per cent. Increases in the cost of printing would be much higher, because of the large percentage of labor cost in the printing price.

Prices of most goods would rise, especially prices of necessaries. This would create no increase in the demand for goods and no stimulus to business revival. Millions of workers now employed would suffer a decrease in real wage-income and therefore the purchasing power of wages would not increase.

Furthermore, by reason of his having to pay more for his manufactured commodities, the purchasing power of the farmer

would also be reduced. The thirty-hour week would penalize those industries, like printing, where labor costs are a large part of the total costs, thus creating an unemployment offset to the slight increase in employment in those industries where labor costs are a small percentage of total costs, and to the "share the work" idea Furthermore, there is no evidence that it is necessary to reduce working hours to avoid permanent unemployment. On the contrary, in some trades in the printing industries, there is at present a shortage of skilled workers. Federal unemployment relief would not be reduced appreciably by the thirty-hour week, and in the durable-goods industries, where unemployment is greatest, the effect would be most unfavorable.

The standard of living characterizing the period from 1922 to 1929 could not be sustained by the thirty-hour week. Ability of American producers to compete with foreigners, both in

domestic and foreign markets, would be weakened.

The Wagner bill, seemingly harmless to the casual reader, holds for employers, citizens, and open-shop employes the gravest of danger. It would take the ambiguity out of the collective-bargaining clause, 7a of the N.I.R.A., but instead would give industry and commerce a law which promises ten times more trouble. Should it be enacted into law, it will affect directly relations with the printer's employes, whether office or factory. It will increase costs of production and force the price of printing upwards, the effect of which will be to still further reduce the volume. Of what avail a high scale if there are no orders to turn out?

It would force all workers into unions affiliated with the A. F. of L. and would tend to increase its membership from the present 2,800,000 to nearly 18,000,000 or 20,000,000. By so doing, it would take from the wages of employes who are not now, and do not care to be, members of unions from \$300,000,-

000 to \$400,000,000 a year for the support of union officials and organizers, a sum too colossal to place at the disposal of any one bloc of our population.

It would prohibit the employer from making any move to defend himself against the aggression of organized labor, would force him into closed-shop contracts, and would force him to do the Labor Board's bidding, by strikes which are definitely authorized and by political and social pressure of all kinds.

It would place no restrictions nor restraints on labor representatives. They might coerce and interfere with employes and threaten employers as they wish, and nothing could be done about it. The courts of law would be bound by the factual findings of the Labor Board, which itself would be definitely exempted from the ordinary rules of law and might accept hearsay evidence and rumors as evidence in making a case.

Should either one or both of these bills become law, industrial difficulties appear bound to follow. The stage will be set, we believe, for the greatest period of industrial unrest in the

country's history.

Unless American business, and that means employes as well as employers, gets in personal touch with its representatives and senators to voice strong protest against the measures, the possibilities of the passage of the bills are said to be about fiftyfifty. The printers of America need to act now.

Sales Tax and Graphic Arts

N A NUMBER of states a sales tax is either in effect or is a contemplated law. That it pays printers, engravers, commercial photographers, and advertising agencies to resist the tax, rather than submit to it, has been demonstrated in Illinois, where representatives of these groups have successfully combatted the tax on the ground that their products are not sales of tangible personal property.

A hat, a shirt, a meal in a restaurant—all are tangible property; all are subject to the tax. But some of the costs entering into the merchandising of that hat, shirt, or meal are the copy, layout, illustrations, and printing used in the advertising that attracts to the place of business the ultimate consumer. At the

time of the purchase the consumer pays the tax.

Should the merchant pay the advertiser, photoengraver, or printer a tax on the services they furnish him, and which enter into the selling price to the ultimate consumer (on which he pays a tax), then the advertising, engravings, and printing are double taxed. Double taxation is an obnoxious principle.

Despite the small intrinsic value of the copper, zinc, ink, and paper involved, advertising, engraving, and printing are not tangible commodities but are services having no value except to the individual purchaser who uses them to attract the ultimate consumer or to enhance the value of the goods passed on.

Printers, engravers, commercial photographers, and advertising agencies, who encounter the sales tax, need to be alert and to make a vigorous stand for the principles involved. Proper and adequate representation to the authorities is almost sure to prevent the possibility of double taxation.



COLOR WORK MADE EASY

Well Known Consultant Breaks Down Theories of Harmony and Contrast into Simple, Though Perhaps Unorthodox, Rules to Guide Printers

>> >> COLORISTS have for many long years struggled to reduce the problems of color harmony to elemental facts, and to get away from arbitrary rules and theories. Now, thanks to modern psychology, a new art of color is possible that finds its basis in simple observation and steers wide and clear of dogmatic laws.

What are the fundamental principles of color harmony? There are a hundred books and systems expressing a hundred different ideas. Yet color is a matter of sensation, and sensation can be analyzed. If no simple answer to harmony has yet been devised, this is only because colorists have not been human and empirical enough to find it. Too much attention has been given to physics, to wave lengths, and a lot of technical things. The human nature of color has been neglected for the scientific nature of it.

Today, however, the elusive mysteries of color have been tracked down and cornered. Curiously enough, they are quite elemental and not at all complex. Colorists have missed them only because they have been looking too intently into scientific instruments and not at human beings.

Refer to the color triangle, illustrated in black and white, and also in color on this page. Forget momentarily any set notions you now have about the subject. I feel sure I won't be far off in my guess—that here is a new conception of color destined to revolutionize existing theories of color.

The three elements of color are pure hue, white, and black. (By pure hue I mean any and all pure colors. The color used is used merely as an example.)

With pure hue, white, and black, all colors may be formed. Hue and white form tint; hue and black form shade; black and white form gray; hue, white, and black form tone. The world of color is efficiently classified here and reduced to terms which anyone can comprehend. Pure hue, white, black, tint, shade, gray, tone—that's all there is.

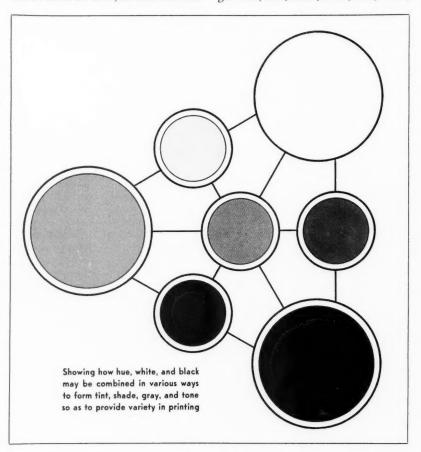
These seven forms, arranged as they are on the color triangle, in my opinion, create the most perfect graph of color yet devised, a chart easy to keep in mind and mighty useful in working out harmonies that look right because they are definitely allied to vision and sensation.

Do you want contrast? Study the triangle. Tint on black, shade on white, pure hue on gray—these represent total opposites. In the case of tint on black, the tint contains the two primary elements (hue and white) not found in black. In the case of shade on white, the shade contains

By FABER BIRREN

Do you want harmony? Follow any straight line on the triangle. Pure hue, tint, white; pure hue, shade, black; and white, gray, black. These are "naturals" in color harmony and always work effectively. Tints harmonize with pure colors and white because they are mixtures of them. Shades harmonize with pure hues and black because these two latter forms are what comprise shades.

Further harmonies can be developed by working in straight paths *across* the triangle—tint, tone, black; shade, tone, white;



the two primary elements (hue and black) not found in white.

Likewise, pure hue and gray have contrast rather than harmony. Perhaps this explains why much newspaper color work is garish. Newsprint is gray, not white. Pure inks contrast rather than blend with it. When the colored inks are subdued, a better accord follows.

pure hue, tone, gray. In this last instance, the pure hue contains no white or black, and the gray contains no hue. However, because tone (which contains hue, white, and black) is introduced, the three forms are brought into harmonious analogy.

Color forms are being arranged with respect paid to the elements of sensation. Beauty is assured because the schemes are

The Inland Printer for May, 1935

based on the human nature of color and not on some cold and objective formula.

There are two more harmonies plotted on the triangle. First, pure colors harmonize with white and black—and tone can be introduced if desired. Second, tints and shades harmonize with gray—and again tone can be added for further analogy and beauty. Both of these rules have exceptional possibilities and lead to high expressions in the color art.

Lastly, tone is the most universal of all color forms. It harmonizes with everything. Used as the basis of a color scheme (possibly a toned cover stock) any other form can be used safely on it—pure color, white, black, tint, shade, or gray.

This, then, is all that the color triangle reveals. Whatabout exceptions? Obviously, the triangle suggests the best paths to beauty, and it is questionable if any real harmony can be developed in violation of

respect to hue, white, and black qualities, how about colors themselves, red, yellow, green, blue?

To be perfectly frank, the selection of a color scheme is not complex. Almost any two colors can be made to harmonize in some form or other. Ugliness is more likely to take place *after* the scheme is chosen, and when the printer or designer attempts to modify his colors.

In a word, pure colors harmonize readily with white and black. Effects here are largely dependent upon personal likes and dislikes, and whether a soft analogy or a startling opposition of hue is desired. There is little difficulty in handling primary form. Trouble begins mainly when the printer tries to apply any set rules of color combinations to tints, shades, and tones. Then the triangle should be used.

A second article on a new method of selecting key color schemes will appear Melbo's Musings

Growth often involves grit.

Some "set-ups" I've seen look more like "up-sets."

A good form of old-age insurance is to keep mentally young.

Don't say a thing "is" unless you're sure about it. Far better to confess you don't know. Then you don't need to explain.

But . . . it's not a bad idea to immediately take steps to find out, so you'll know the next time you're asked.

It's all right to jab a man into action, provided there's no venom on the end of your spear.

If credit managers haven't learned something about salesmanship these last few years, they never will.

Don't put people of lively imagination and restless habits on detail work—or *vice versa*. Both they and the work suffer.

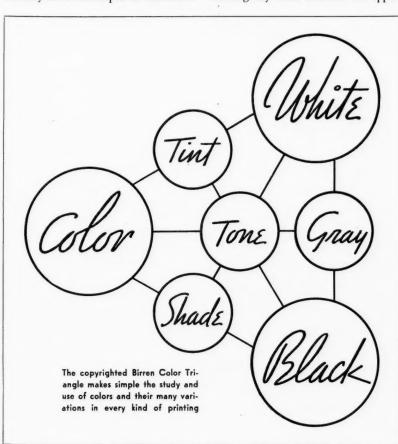
It may be a buyer's market, but there still are lots of folks who, if properly approached, will spend \$10 instead of five.

The head should tell the legs what to do. It's always the man at the top who gives the orders. If you think that remark superfluous, check up with your salesmen on the calls they made yesterday.

What hurts a lot of us is to have had to take care of what previously we've hired others to do. Maybe the discipline has been helpful, but it's a sad commentary on the scheme of things when the economic loss is fully considered.

In any business, reliability will win out against brilliance every time. It's no consolation to an employer to believe that Jones could have done a much better piece of work had he come down that day. Far more satisfactory is it to him to know that Smith was there and got the order out.

Every salesman at some time or other has to decide whether to give the customer what he wants or what he should have. If he gives way, the printed piece fails to "click"; if he persists, all too often he loses an order. (Melbo should like to hear from folks who have solved this problem to their own and the other fellow's satisfaction. How did you do it?)



its principles. See pure hue and shade on white; tint and black on white; shade and gray on white—there is little imagination needed to picture the discordancies of such arrangements, and how they lack the more perfect beauty which is developed through the order found on the triangle.

Though granting that the color triangle shows the way to arrange colors with

next month. The facts brought out here, coupled with this present discussion of the triangle, should prove valuable and serve to offer a modern incentive to workers in color that forgoes both the complex and unwieldy dogmas of the past.

EDITOR'S NOTE: Two books on color by Faber Birren "Color Dimensions" and "The Printer's Art of Color," are available. >> IF, IN YOUR IMAGINATION, you multiply the frontispiece of this issue of THE INLAND PRINTER into a series of full-page plates of fine architecture and rich verdure, you can estimate the rare quality of the complete showing for the California-Pacific International Exposition, as printed by The Times-Mirror Printing and Binding House, Los Angeles, in its house-organ, Three Minutes.

The brown-black of the key plate and the reddish-brown of the undertone produce a color quality especially appropriate for the exposition views. The deep-etch offset press plates were made by the American Engraving and Electrotype Company, Los Angeles. It is interesting to note that, in Los Angeles, as in other printing centers, a leading photoengraving house is supplying the printing trade with photolithographic press plates.

The Times-Mirror Printing and Binding House, producer of the frontispiece, has become one of the most prominent institutions in the industry in the United States. It occupies a new building, which,

with its equipment, is worth \$1,500,000,



SIM W. CRABILL IS MANAGER OF TIMES-MIRROR PRINTING AND BINDING HOUSE

famous. For, *Three Minutes* issues are all Stuff creations, from inception through idea, plan, typography, to personally supervised production. One of the outstanding features of each issue is "change of pace," yet consistent continuity of both text and theme. The fact that the publication is used in schools of journalism, advertising classes, and by printing instructors (even in England) speaks volumes both for the publication and the publisher, The Times-Mirror Printing and Binding House.

W. Irvin Brennan, sales manager, used to make designs in Lynn, Massachusetts, and Boston, being particularly good in black-letter display. He has been connected with The Times-Mirror Printing and Binding House for fifteen years, combining his training in design with the creative presentation of printing projects.

Included in the executive staff are Harrison Chandler, executive vice-president, and A. Pruyn Bell, business manager. The art and service staffs include specialists well known in the west, while the mechanical departments include some of the most skilled craftsmen to be found, several of

PROGRESSIVE PRINTER CREATES A FINE FRONTISPIECE

a highly creditable monument to the company's able and aggressive management.

Sim W. Crabill is general manager, and has been with the Times-Mirror organization about thirty years. He is well known throughout the Pacific Coast area as a forward-looking, enthusiastic business man.

In addition to being a prominent factor in commercial, fraternal, and social circles of Southern California, Crabill also enjoys the distinction of being one of the foremost patrons in fostering and developing the interests and betterment of the graphic arts, both locally and nationally.

Being a firm believer in the ultimate value of persistent and consistent advertising, he has established the record of using, as weekly good-will contacts, the oldest direct-mail feature, pioneer of them all, known as "The Sky-Blue Monday Letter." Published for many years without having missed a single week, this approach, together with the monthly prize-winning house magazine, *Three Minutes*, has established for The Times-Mirror Printing and Binding House a record of being foremost in promoting advancement of the art preservative and of direct advertising, locally, nationally, and internationally.

Besides production of one of the largest printing-and-binding contracts west of Chicago, as well as general book and periodical publications, the company specializes in creative-advertising printing. And it "takes its own medicine," too. *Three Minutes* is in great demand for its demonstrations of new printing styles and processes, together with a wide range of text matter.

The editor, Harry Spencer Stuff, who is also production manager, knows his printing parlance from "a to z." In addition, he brings to his writing a zest and humor which helps the willing reader to believe that business is always fine and that California is the best place in the world for the enjoyment of living.

Harry Stuff is the founder of the well known Ivy Press printshops in Lincoln, Nebraska, and Seattle, also editor of his own house-organ, *The Imp*. It was the *first* printer's house magazine published. He is the former superintendent of the specimen-printing department of the American Type Founders Sales Corporation, handling the famous Will Bradley Chap Book campaign for that firm.

It really is not to be wondered at that Harry S. Stuff has made Three Minutes

whom are members of the Los Angeles Club of Printing House Craftsmen.

Services provided by The Times-Mirror Printing and Binding House include printing and engraving by all modern processes; art service, from plan to photos and finished printing plates; merchandising service and copy departments; steel and copperplate engraving; and the finest of bindings for books and other publications.

The new California-Pacific International Exposition, one scene of which is depicted by this month's frontispiece, opens May 29 in a fine setting. Its location, Balboa Park, has been enriched by twenty years of development. The exposition will feature progress in the arts, sciences, culture, and recreation, commemorating the past and symbolizing the future.

Significant of the interest in the exposition is the fact that thousands of requests for the Springtime Number of *Three Minutes* have been received by The Times-Mirror Printing and Binding House, with many disappointed. The liberal complimentary edition was exhausted "pronto," as they say in San Diego, home of the "Silver Gate Exposition," now attracting unusual attention far and wide.

Typography

Here, selected items will be constructively criticized by precept and example, criticism being based upon sound fundamental principles which effect all visual impressions

By Guest Editor

>> >> JUST NOW the daily press tells of various economic plans and the prophesied results to be obtained by putting the plans into use. And we of the printing industry turn over in our minds, and try to prophesy, what printed matter will look like within the next two or three years—what changes, if any, will be made in style of layout and what shape new type faces will take.

These questions have been discussed with people of the industry whose judgment has always been good enough to detect the trend of things along this line. Many of them think we are entering a cycle which will bring forth a style of type face different from what we have seen in the past ten years.

This article is not being written as a prophecy that will come true 100 per cent—if the writer could make such a prediction, it would not be necessary for him to spend most of his time around a printing plant in order to "make ends meet." In fact, he does not believe there is a Noah in the industry who can foretell such a definite result.

We can only review what has transpired during the past decade, and call attention to the efforts of type-face designers during the past year in the battle to help the mercantile world sell more goods.

Ten or twelve years ago we saw our old-fashioned block letter, so generally called gothic, suddenly appear with some of its heavy eyebrows sheared and its toenails manicured—calling itself the sansserif type face. Several versions of this letter appeared under various trade names, and nearly all of them, because of their new appearance, found a ready market. And the writer admires their aggressiveness today in a fight to hold popularity.

However, the reading public is fickle, and when so much of this style type was used as to make it commonplace, smart advertising men demanded a type face that would pull their advertisements out of the rut into which they were headed. To get this new attention, a contrasting type face was needed, so a monotone letter with serifs emphasized next was designed, and it is only necessary to look over today's newspapers and magazines to see the inroads made by this flat-serif letter in the sans-serif families.

It would appear from recent history that some advertisers believed the sansserif letters still had pulling power if of somewhat altered appearance. Again, Mr. Designer accommodated them by squeez-

faces is the attention that has been given to formation of their serifs—some being of the flat variety, while others bear more toward the rounded construction, but all of them have serifs.



Showing the new vertical lines favored in current introductions of type faces

ing up these regular-width fonts of the sans-serif closer together, which gave us a modern version of the old-fashioned condensed gothic. Then followed condensed versions of the flat-serif letters.

Compressing these newer type faces, along with a revival of other condensed faces, stimulated a new vogue in type-face design. Now there appears, in ultra-smart advertising, type faces with the vertical stroke emphasized and the horizontal lines lessened. Also noticeable in these newer

All of these new type faces have broken away from the monotone; color value that has been so popular the last few years, as the reader will recall most all sans-serif faces were of even-color quality throughout the entire letter.

These new type faces have all the crispness and dash that may be expected in a modern letter, but much of the barbarianlike boldness that was encountered in the extra-heavy sans-serif faces has been eliminated, and the varying weights of the lines provide an interesting contrast. Study the specimens on the preceding page.

It is entirely within the possibilities that these new type faces are heralding a new cycle in our round of printing types, and may be the guide posts of the turn in the road to a more classic letter form.

Three announcements of new type faces received recently from well known manufacturers show letters with serifs rounding into the stem of the stroke with a familiarity that reminds us of the basic Roman style. The capital letters of two of these faces carry the dignity of the classics. However, the lower-case characters of these fonts have a "personality" that keeps them modern, although there is enough relationship to the capitals for harmonious combination. Two other announcements received are printed with the ultra-modern "strong vertical stroke" letter in which the serif joins the stem in a more blunt manner.

So far as known, none of these newer faces is contemplated in ultra-bold models. The writer mentions this with caution, because advertising men will for some time clamor for new effects with which to sell merchandise, and may set up a cry for more color than is shown in these faces at the present time.

Not forgetting the changes seen in the last few years in the twenty-six little characters and their companions with which we make our living, we will all watch with interest the outcome of these new type faces. Many will be the exclamations of admiration when they are seen grouped in new-style handling; and no doubt, as many sighs of horror will be heard coming from others as they gaze upon them.

However, we venture a guess that three years hence, should world conditions be much as now, much printing will be produced with these new-style letters, along with others of similar style which will be designed in the interim.

Confuse Price and Worth

We frequently say "the price is too high," when what we really mean is that the work isn't worth the cost of doing it.

Price in itself means nothing. It must be compared with some known value. A dollar for a penny box of matches in Kansas would make Wild Bill Hickok turn over in his grave. But there have been plenty of times in Alaska when men would have given a dollar for one match, gladly.

Too often buyers of printing ask the price without first giving serious consideration to what they want the printed matter to do and to the worth of the results obtained. And too often do printers go right ahead and quote on the buyer's specifications without getting a fair knowledge

first of what the buyer expects to accomplish with that printing.

In our own business, we find it mutually profitable to understand our customers' needs before quoting or even before any specifications are drawn. In this manner we are able to produce printed matter that fully satisfies the need at a price commensurate with the worth of the completed order.—The Battle Axe, of The Consolidated Printing and Stationery Company, Salina, Kansas.

FACE-TO-FACE BOOKLET FEATURES MIRROR

>>>> PROBABLY IN NO OTHER industry is public-relations work given as scientific consideration as it is by the gas-and-oil corporations. Filling-station operators are taught the fine art of sales psychology, including that cardinal principle: "The customer is always right; that is, make him feel you think he is, even when you both know he isn't."

Printing salesmen, in fact, all who offer goods for sale, could well study the methods of the filling-station operator in selling other items while filling a gas tank on your auto. He acts friendly without servility; he provides desired and necessary services without the asking; he makes the customer feel that his patronage is appreciated.

The companies that employ these bright young men know that such enthusiasm cannot be maintained unless the men get the same kind of consideration from the company. They appear more alert than most to the necessity of keeping employe relations at the same high plane as public relations. The large sums spent

on such work indicate its value.

A recent example is the booklet, "Meet the Standard Oil Company Face to Face."

The last three words are printed to either side of a chromium-steel mirror pasted to the cover of the booklet. Printed on gray cover in black and brick red, the cover is attractive, and designed to balance nicely

with the mirror in place.

Of course, the purpose of the mirror is obvious. When the man looks into it, he sees himself. The text of the booklet is a message from the president of the company to the employe, telling him just how he (the employe) is the company to its customers, the purchasers of gasoline, oil, and similar products. The text tells the employe what he means to the company and what the company means to him.

The possible variations of the main idea which can be sold are unlimited; in fact, any smart printing salesman should be able to keep busy on this one idea alone.

Any business which has 100 or more employes has much the same problem of

MEET THE STANDARD OIL COMPANY



Our photoengraver looks into the steel mirror to show how the reader sees himself

selling its staff on public-relations views as that of the Standard Oil Company. The rising tide of business is causing many employers to again consider ways of welding their staffs into more solid institutions.

This idea is one that is sure to get attention, and to be taken home after the day's work is over. Here it also does an equally needed work in selling the employe's family on his importance to the company and the company's importance to him.

There is an even bigger market for the idea among all businesses and retail outlets, built around some idea such as "Meet the real boss of the Blank Company Face to Face." Text, of course, would show that the good will and trade of the customer is what keeps the company in business and, therefore, he is the company's real boss.

Other variations of the idea—use of a metal mirror on a mailing piece—can be developed. For example, as an attention getter for any product, it could be used with a title as "Here's Looking at You!" Metal-foil covers could be used to get much the same effect.

The Proofroom

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be made by mail.

By Edward N. Jeall

Type-Change and Quotes

In a pamphlet, printed in what I should consider a pretty good and reliable house, I found a paragraph in smaller type and with quotemarks fore and aft. Is this good practice to follow?—Alabama.

No. A single method of identifying the quoted matter as such is enough. If type smaller than the running text is used, extra space should appear above and below, and this along with the typographical differentiation is abundant notice to the reader of what is going on. If the quoted matter is in the same type and measure as the original text, quote-marks should be used at the beginning of each paragraph and at the end of the quotation. Double indication is unnecessary and clumsy; a real blemish.

Use the Big Book!

Please tell me how to enrich my vocabulary. What should I read?—Kansas.

There is no magic way. Those who have richest vocabularies are generally readers. Many readers, however, do not have rich vocabularies. All that counts is what sticks. As you read, jot down the words you particularly like, and those you don't know. Look them up in the dictionary. Write sentences using them. A good vocabulary literary muscle. The way to make muscle grow is to use it often. Be word-conscious. Practice using words—and be sure you are using them correctly.

Vice-Presidential Hyphen Needed

I should greatly appreciate *The Proofroom's* informing me whether the better practice is to hyphenate "vice-president" or write and print it as two words, "vice president." The Style Manual of the United States Government Printing Office prescribes separate words; manuals compiled by Mawson, Orcut, and the University of Chicago Press prescribe the use of the hyphen.—*Virginia*.

See what Webster does: It treats this "vice" as the preposition "vice," ablative of "vicis," turned into an adjective. The meaning is, "in the place of." So in the first element of "vice-president," it seems to me, you have something not quite capable of being classed as a straight adjective, yet used to modify the meaning of a noun. Webster gives "vice admiral," and "vice admiralty," but "vice-admiralty court." This, of course, is just a quirk of a system

of compounding which hyphens a compound adjective. It also gives "vice-gerent." It authorizes "vice president" and "vice presidency."

The Government Printing Office seems to me to have a stylesheet that reflects preferences within the Government service, without going into scientific distinctions as deeply as would scholars like those named in the letter above. For my part, I much prefer "vice-president," and also such forms as "Attorney-General," "Postmaster-General." There is no positive, absolute authority.

The Government stylesheet rules in all Government work, because Government officials order it followed in their printing. The University of Chicago Press manual rules in all work done by that press for that university, just because the university management decrees it shall. Those who like the Government way better are free to adopt it for their own work. Those to whom the university press seems to have the better system are quite free to follow it. Those who prefer some other style are welcome to use it.

I myself find it impossible to take "vice" as a straight adjective and to write "vice president" as I would write "a good president," "a strong president." I prefer "vice-president."

A COPY SUGGESTION

Ideas

Will sell merchandise only when they are properly presented. Superior's printing gives ideas life—sparkle—sends them forth to do a real piece of selling—properly clad. If you have an idea—we can help you present it. If you haven't an idea—perhaps we can help you find one that will do the job.

Superior Printing and Lithographing Company, Akron, uses this on blotter

'Ware the Tricky Homonym!

I passed "steal" for "steel," and got into trouble. Can you explain it?—Tennessee.

A trick of the mind, for which the reader must be ever on guard. Words that sound alike, though spelled differently and having different meanings are called homonyms. Now, when your mind is working mechanically, not alertly, you may "say" in your mind "steal," while your eye accepts "steel," though it would instantly reject, say, "stell," an obvious error. Look out for words like "reign" and "rain," "sight," "site," and "cite," "bear" and "bare," "passed" and "past," watch "course" and "coarse"; also for such things as "effect" for "affect."

Single and Double Quotes

When single and double quotes come together, how should they be set?—Indiana.

Use a thin space between.

How Marks Should be Made

Obtaining a try-out in a proofroom, though I had never done any proofreading, I started to place my corrections next to the type and working outward, in both margins of the proof. I am told, however, that in both margins the markings for any line should run from left to right. This may be the custom, but is it the best way? I want to start right.—Massachusetts.

Indeed it is! The modern slipshod fashion of running lines from the type to the margin, up and down and across the galley, in a criss-cross confusion, is bad. It is best to run the marks for any line straight out from that line. This calls for small and careful writing, of course. It is not easy on a dirty proof. But when it can be done, it makes it much easier to handle the type. All marks, on either side of the galley, should run from left to right.

It is better, if the slip on which the type is shown is wide enough, to run all the corrections for one line on the same side of the line; but sometimes, if reader and type-handler understand each other's ways, those for the first half of the line can be placed in the left margin, and those for the second half can go in the right margin —each group, however, reading left-to-right. Good clean marking is a great help to shop productivity, avoiding a waste of time and safeguarding against new errors in making corrections.

"Adverb Modifying Noun"

Did you ever hear of an adverb modifying a noun?—Yourself.

I wrote this letter to myself after reading a section in Francis K. Ball's interesting book "Constructive English," with the heading used over this item.

Ball says, "An adverb sometimes modifies a noun (especially a noun implying action), and thus has the force of an adjective."

This sent me to the dictionary, to see just what an adverb is. This is what I found there: "A secondary part of speech expressive of an attribute, modification, or circumstance attending an act or another attribute, and hence used to qualify especially verbs, adjectives, and other adverbs, and occasionally (as 'quite' in 'quite a man') other parts of speech."

That, of course, gives Ball complete justification in so far as the dictionary can do it. But there are twilight zones in grammar, and this is one of them.

Lexicographers are nothing less than diabolically clever in making definitions airtight against criticism. This definition of "adverb" avoids the grammar-school inadequacy of making adverbness depend only on modifying a verb, adjective, or other adverb; but I think when it brings in "occasionally other parts of speech," it simply sets up an easy alibi for the difficult expressions.

Ball's examples are "the down grade," "the up train," "her arrival here." To me it seems when "up" and "down" are used to modify a noun they cease to be adverbs and become straight adjectives. "Arrival here" is much tougher. "Here" certainly does not modify anything in the adjective manner. It hooks up with the verb-element in "arrival." She is not a "here" person, but "here" is where she arrived, made her arrival. This seems simple enough.

Another example given is "The trees there (elliptical for 'which are there') are green." "There" is not an adverb modifying a noun; you can't say "The there trees." The word is used as an adverb, though the verb it modifies does not show.

What I contend is that words are not unchangeably fixed as "parts of speech." "Iron" is a noun when we use it as the name of a metal. When we say "She irons the shirts" we do not make the noun take on the "force" of a verb; it is a verb. And when we say "an iron kettle," "iron" is an adjective, and nothing else.

"New York" is a noun; not only that, but a "proper" noun, the name of a city. But when we speak of "New York streets," "New York" is an adjective.

What we need to do, it seems to me, is not to label each word as one particular part of speech, but to recognize the fact



Hell-Box Harry Says-

By HAROLD M. BONE

The printer who gives his customers too many *roastings* soon finds his goose *cooked*.

There is no place for sideshow freaks among pressroom workers, yet, to get best results, all hands must be on their toes.

Many a modern bindery girl who pads *tablets* had a "Gay Nineties" grandmother who had padded *her hips*.

The proper color scheme for direct-mail advertising is—canary for bird stores, goldenrod for florists, cafe for taverns, and salmon for fishmongers.

For those ink manufacturers who refuse to produce colored inks, the outlook is black.

When a certain comp's estate was settled, the heirs complained about the *distribution*.

The printer who would modernize his type faces must lay in a supply of modern i's.

Sometimes a poor printer gets *milked* out of his rightful profit on an order when he has to *farm* out certain operations.

The suit of a "monthly" editor, Who is slovenly in his dress, Is just like his publication—for It infrequently goes to press.

that a word can have different functions in different sentences. It would take the knots out of many a printshop discussion, and facilitate the making of shop rules.

Chemical Symbols' Latin Base

I can understand H for hydrogen and O for oxygen, but "Pb" for lead and "Hg" for mercury are a bit past me.—Maryland.

The puzzling symbols are made from the Latin, not the English names, "plumbum," lead, "hydrargyrum," mercury.

After all, chemistry is an international science, and, in a way, latin is a "common denominater" for the world. It makes possible international exchange of knowledge on a broader scale.

Be a Wrong-font Hawk!

I have been called down several times of late for not catching wrong-font characters. I am only a young reader, but I don't believe any one can always catch these kind of errors. Can they? Your advice will help.—New Jersey.

Your foreman seems to be fairly reliable as a wrong-font catcher. Certainly a reader can become a sure shot at wrong-font characters, through practice and the habit of working with care and accuracy.

In the spirit of friendly helpfulness, not at all that of captious criticism, I would suggest that this young reader start on a general course of self-training, beginning with grammar. His letter indicates slackness. "These kind of" is untidy, to say the least; and "they" hooking up with "any one" just won't do.

Accuracy in detail is the first thing a proofreader should strive for. (Yes, I think a preposition is sometimes a good word to end a sentence with.)

Dangers of "Lifting" Old Type

As I have not been long on my present job and, truth to tell, am perhaps just a wee bit beyond my depth—that is, doing work a shade more responsible than I have done before, having bluffed some to get ahead—I am very cautious in my marking. On a magazine job, there was a type-lift from an earlier issue. This matter, I think, must have been lifted before—from the battered appearance of the type, perhaps several times. I suggested that it be reset, and received anything but a "thank you."

Finally orders came from higher up to reset the matter, and the Big Boss (politely) called me in and told me I might have saved some trouble by calling attention to the condition of the type. I made no alibis, but took the blame, though decidedly not guilty. Was this good judgment, or should I have put up an argument?—Michigan.

You did the right thing—considering your newness in the shop, and the "bluff." Your foreman has had it demonstrated to him that your judgment is good. He will probably have more respect for it next time. If he had been a big man, he would have told the boss he was in error.

You will need to be a little hard-boiled yourself. But it was wise of you not to press matters. The Big Boss having treated you with courtesy and consideration, you need not worry much about the folks in between. But keep your weather eye open, and everything under control. Don't ever start anything until absolutely sure of your ground; then, when an issue arises, you can tackle it boldly and with confidence.

Quite often, those type-lifts are more expensive than a reset. The old type looks bad along with the new. And, not infrequently, the customer will discover some changes needing to be made, with the result that a completely new job would have been better. Such matters come fairly in the proofreader's territory, when he notices things that others have missed.

The Inland Printer for May, 1935

The Open Forum

This department is devoted to a frank discussion of topics of interest to the printing industry; the editor does not shoulder the responsibility for any views advanced by contributors

Enthuses Over Research Plan

To the Editor: I have delayed answering your request for my reaction to your article "New Markets Are Necessary" for two reasons. The first is that I do not feel qualified to give you the intelligent answer your letter deserves; the second, that I was anxious to have my associates read the article and obtain their views.

Let me compliment you on this splendid article. The idea of a graphic arts institute for research work is wonderful, and I firmly believe that every person actively engaged in the graphic arts should support such an institute in some definite way. I believe that the idea could be made so popular that every one engaged in the graphic arts field would be ashamed if he were not identified with the institute.

I also am sold on your idea of a business-development council within an organization. While our own organization is rather small, I hope we can start something along that line. I will gladly keep you posted on any progress we make.

I am taking the liberty of passing this article along to Don Stewart, who is the secretary-manager of the Seattle Printing Industry. He is also the code authority of this district. I am asking him to use his influence in starting some concerted action among the printing fraternity here in the Pacific Northwest.

With kind regards and appreciation of your efforts to improve the graphic arts.— HARRY E. KNOFF, president, Farwest Lithograph and Printing Company, Seattle.

Defends Claim of Originality

To the Editor: Your article headed "Paper Features Type Art," printed on Page 56 of your March issue, has come to my attention.

As the author of the story concerning Carleton Berry's "Pictorial Typography," which is described in this article, may I call your attention to certain basic differences which exist between the work of Berry and that of Albert Schiller, of New York, to whom you refer as the originator of type pictures.

Berry's work is original in that he uses only border rule in making his designs, while Schiller employs ornaments almost exclusively. Further, Berry obtains all his effects with the use of the rotary miterer alone, a distinct innovation and entirely original, as recognized by the manufacturer of this machine. Berry has gone so far, too, as to make his designs not only of commercial usefulness, but actually does employ them in the production process of this newspaper. We cite this to distinguish his work from that of "stunt" typography.

I am acquainted with Schiller's work and recognize it as being outstanding, but in claiming Berry as the originator of this type of typography, I believe even Schiller will recognize it as a distinct departure from his work.—GORDON KUSTER, The Columbus Dispatch, Columbus, Ohio



The rarely photographed Bruce Rogers, aboard the Canadian Pacific ocean liner, "Empress of Australia," April 25, sailing to England to supervise through The Oxford University Press copies of monumental Altar Bible in his Centaur type

A Reader for 40 Years Writes

To the Editor: For something around forty years, I have more or less regularly read THE INLAND PRINTER. I know that it is considered among printers, and quite rightly so, as a model of excellence in typography, presswork, and so on.

Now, you can imagine my surprise when I picked up my copy of the April issue and found that a signature—Pages 31 to 46—was upside down! At first I thought my eyes were playing me a trick, and, when I realized that it actually was that way, I thought, "Well, well, the ordinary run of printers aren't the only ones that slip a cog once in awhile!"

Frankly, this is the first time that I have ever seen a mistake of any kind in the printing of The Inland Printer, and because of that, I thought it a proper subject for this letter to you. Now, it may be that the copy I received is the only one in which that occurred. On the other hand, it may be that an entire stack of that signature was turned wrong for gathering and you may have heard from some of your other subscribers.

But even with part of it upside down, it is well worth reading, and I didn't hesitate to make the necessary turn to read the entire copy. But I didn't try standing on my head. If you had something like that in mind, I fooled you, because instead of standing on my head, I just turned the paper upside down!—L. F. Ross, president, Retail Lumberman Publishing Company, Kansas City, Missouri.

EDITOR'S NOTE: We haven't had a second report of any received with a signature upside down, so can only assume yours was the only copy. We can readily understand your willingness to turn your copy upside down; there is a lot of good information on those pages!

Returns Swamp Printer

To the Editor: In a recent issue of THE INLAND PRINTER, you gave our firm some publicity by reason of using some of our advertising material for an editorial. We have been swamped with the requests for information from other printers, each of whom desires samples and varying amounts of information. You know that it is about impossible to have the samples to send to everyone, neither can we write six-page letters all day long.

It appears that a lot of printers take time off to read THE INLAND PRINTER. At any rate, you would concur if you could see the stack of letters I have received.

If we all had something to sell to printers, this would be fine, as we no doubt would get a lot of good business. But . . . we are just printers, like the rest of them. In the future, when using our name in connection with editorial matter, please also arrange to supply us with a mail clerk and a half-dozen stenographers.—WILLIAM L. MATTICK, president, the Mattick Printing Company, Chicago.

Gets Repeat Orders Easily

Kistler's, Denver, Colorado, uses a clever insert to boost duplicate orders.

A group of action sketches are arranged checkerboard fashion on a pink sheet, 8½ by 6 inches, printed in black.

"Well, Well, That's The End of That" is the display head that greets the purchaser of the printing as he opens the package of printed matter.

"But" (set in small letters),
"There is more to be had for
the asking!" he is informed.

The sketches show progressively the printer, presumably about to make out the bill for the completed order, the printing concern's clerk examining a file, an armed guard, a thrifty Scotchman, and a happy, nontroubled business man, all visualizing the story set forth in the brief copy in the alternate checkerboard spaces.

The copy is divided into four spaces between the illustrations, carrying the eyes along through

the entire story the printer desires to have told in swift and easily understandable fashion. The text reads:

"Being exceptionally fine printers (and engravers)—We keep copy and facts concerning every order—and guard our records zealously—so—To Save You Time and Trouble Ask Us to Duplicate Job No.

—. Phone MAin 5161—KISTLER'S."

Thus, in a simple but effective way, Kistler's gets in a bit of sales promotion at a most opportune moment—when the customer is looking at an order Kistler's has produced for him. If the work is satisfactory (and it should be), it is natural to expect that Mr. Business Man is going to keep that friendly note making it easy for him to duplicate his order by merely phoning Kistler's the number. It is a goodwill ad with punch and pep.

Contest Pays Dividends

By HARRY L. SPOONER

With 1,200 ads written about its business, through taking part along with thirty firms in other lines of business in an ad-writing contest sponsored by a newspaper, the Logan Printing Company, of Peoria, showed a much larger business in December than ever before enjoyed by the company during the same month.

The contest ran eight weeks. It was open to the public, except professional newspaper and advertising people. Merchandise prizes were awarded each week for the five best ads about each firm. A \$50 cash prize was given for the best ad each week and

This form goes with every order delivered

\$250 for the best ad of the entire period. Public interest was intense.

Each participant received daily publicity through publication of the rules of the contest and a list of the participants. Each week the best ad about each firm was reproduced in the paper. To help contestants by giving them points about the business of the participants, a reading notice of each firm was published weekly.

These reading notices formed one of the most desirable features of the campaign, as many people other than contestants read them. Thus, throughout the entire period of the contest, the name of the Logan Printing Company, as well as the others, was kept prominently before the public.

Each week, the participating firms held a dinner meeting in which the progress of the contest was discussed. These meetings resulted in new acquaintances, and each learned of the other's business.

"A campaign distinctly beneficial to everyone involved," was the manner in which John Snider, secretary-treasurer of Logan Printing Company, summed it up.

"The wits of everyone who aspired to become a writer were sharpened by this educational means. Study and effort were essential to compete successfully. The contest was conducted in such a manner that those responsible should be congratulated upon its success. Our firm, as well as every other participant, was given a lot of publicity through ads and reading notices.

"While we could not trace definitely just how much direct business we received as a result of the contest, during December, the time the contest was conducted, we showed a greater business than we had ever experienced in any other December since we have been established. Anyway, we did not enter the contest with the idea of securing a lot of direct business, but for the general publicity it would bring, and we feel the effort was well worth the cost.

"It is interesting to note that the public has become impressed with our past record and emphasized this fact many times in its ads. The phrase, 'Judge our past record,' submitted many times, was extremely gratifying.

"Another consideration which pleased us, because of its truth, was the many mentionings of 'rapidity.' Together with the appearance of our finished product, this has long been one of the advantages of doing business with us."

The newspaper thus, at the same time, "sold" effectiveness of its space.

Friendly Suggestion Sells

It may be a trivial matter to you, but it is a momentous moment to us. We speak of your first "try-out" order, the initial printing order you commit to our care.

New business stationery may present the opportunity to contact The Lund Press. Your supply may be running low (check this now). Or you may be nearly out of business cards, billheads, or office forms. These are the items generally sent us as a first-feeler of our facilities.

If you fail to find this first order wanting in any way—we may find you wanting more work done. That is why we solicit your summons.—Topics in 10 Point.

Can't Do Without It

We are enclosing some questions for Eugene St. John to answer. The Inland Printer is a valuable adjunct to our factory; we can't do without it.—H. P. Evens, manager, Japan S. D. A. Publishing House, Tokyo, Japan.

The Pressroom

Questions relating to pressroom problems are solicited, and will be answered by mail if a self-addressed and stamped envelope is enclosed

By Eugene St. John

Highlights of Halftones Fill Up

As shown on the submitted print, the cut fills up with ink and leaves black spots. This starts on the first impression and remains the same throughout the run. We have not been using a cut-out or overlay. We do not believe this practical in newspaper work, because of the difficulty of getting exact register.

While you may relieve the pressure on the highlights by scraping the drawsheet deeply or by cutting out on a sheet of the packing, it is better to make a thoroughly good cut overlay and paste it on a hanger to be inserted in the packing.

Stab through this sheet after the grippers take it and into the top sheets of the packing with an awl and you will have no trouble placing the overlay sheet in register after trimming and cutting it into the required number of sections.

Quick-Drying Halftone Ink Wanted

Please give us a formula for an ink mixture for quick-drying ink used on halftones.

You cannot add dope to an ink without detracting from its appearance. Rather than add drier, it is better to buy a high-grade halftone ink, which sets in a minute, dries in a few hours, and at seventy-five degrees temperature may be run through the folder or cut in twelve hours.

Use Halftone Black on Coated

Would you please give us your opinion as to why we were unable to get proper coverage on the black form in the enclosed leaflet. This was printed on a heavy-duty platen press, ink being binders' black, reduced with soft halftone black. We are desirous of purchasing a machine for printing and punching indicating paper such as samples enclosed.

The ink which prints solids on coated paper without bother on platen presses is a platen-press halftone black, for which there is no substitute equally as satisfactory. We are sending names of presses which print and punch in one operation.

How to Curb Curling

We are interested in the article on Page 62 of THE INLAND PRINTER for January, entitled "Prevent Wavy Edges In Paper." If possible we should like to determine who is the manufacturer, where it is available, and all other information you care to give us.

The waterproofing solution was tested in the Detroit branch of the Central Ohio Paper Company. For samples and information in detail, write the patentee and manufacturer, Joseph L. Kelly, The Con P. Curran Printing Company, St. Louis.

Carbonizing Is a Specialty

Enclosed is a sample of a small slip, carbonized after printing. Is there a practical method for the printer to carbonize a sheet like this in his own plant?

While printers use a special carbonizing ink to do spot carbonizing on the press, it cannot match the carbonizing done with special equipment, especially if the entire reverse of the sheet is to be carbonized. Consult a concern which does carbonizing for the trade.

Briton Seeks Waxed-Paper Help

We would be glad to know if you can inform us where we can obtain a trade book on the treatment and preparation of printed waxed papers. Anything in Britain?

You will find the manufacture of waxed papers described in handbooks of papermaking in Dublin and London libraries. In the United States, the greatest volume of printed waxed paper is used for food wraps, notably bread wraps printed in multicolor, millions of which are used daily. The paper is fed from the roll into fast rotary letterpress machines, which print in one or more colors and, in the same operation, the printed web of paper passes through a bath of liquid paraffin.

As the web leaves the hot paraffin and travels on, the wax solidifies. Then the web may be rewound, cut into sheets, or otherwise manipulated as required.

A COPY SUGGESTION

If One Picture

Is worth 10,000 words, our stock is worth 40,000,000 words. We have 4,000 cuts. Illustrate your message without extra expense. It's just part of our service.

*

The M. Dale Newton Company, Los Angeles, features its stock-cut service

Die-Cutting on Printing Press

The writer reads *Pressroom* with interest every month; has gotten several handy bits of information out of it, and has now decided to ask a question of his own. We have recently been doing quite a bit of die-cutting in our shop on a platen press, and would like to know if there is a more economical method than our own.

Here is our routine: remove all packing and also the milled plate on the platen. In its place, we put a piece of sheet iron, one-thirty-second-inch thick. We then build up under the metal sheet until the dies just cut through the stock. This works out all right in many cases, but on a recent order we had trouble, as the central part of the tympan was cut out by the dies. We pasted it to the metal sheet, but it caused feeding difficulties.

We also noticed that while our dies just kissed the metal sheet when we started the run of 4,000, by the time we had finished the metal sheet was quite deeply indented, although no impression had been added.

The best method of die-cutting on a platen press is to secure a sheet of saw steel to the platen with countersunk screws. No tympan is used. Guides are cemented on the saw steel with cold liquid solder (aluminum base) to be had in hardware stores. Any makeready required is underlay back of the dies.

This is also the best method on a cylinder printing press. Cutting-and-creasing presses are fitted with steel jackets.

Does Imitation Typewriter Printing

Can you inform us as to best method of imitation typewriter printing on platen press?

The best method is to use a roll ribbon attachment. Nothing else is nearly as good. Without this attachment (there are two on the market), the best method is China silk, of ribbon mesh, over the form.

The silk is soaked in Sphinx paste, wrung out, and allowed to dry. Then it is pulled down snugly but not too tautly over the form, and the ends are pushed under the surrounding furniture, by which it is held at lockup. The inkmaker can supply ink to match the typewriter ribbon. The makeready is regular.

Cutting Labels in Large Quantities

We are interested in getting full information as to the method and machinery used in cutting seals and labels in large quantities.

Steel cutting rule is used to cut, and the machine is a large die-cutter, which, in one cut, dies out a pile several inches thick.

Faulty Lockup Loosens Quoins

In running orders on a fast automatic press, we have had trouble with quoins loosening up, various makes. Have you any recommendations to make to overcome this trouble?

No standard make of quoin should work loose if the form is justified and properly locked up in the chase. While quoins may be locked with cold solder, this is uncalled for if lockup is good.

The arrangement of the quoins should be such that they lock toward the two sides of the chase where there are no quoins. To visualize this, consider one letterhead form in a platen-press chase in the press, positioned to be fed head down-that is, dipped." The lines of the letterhead are parallel to the platen bails or clamps. There are two quoins between the letterhead and the chase clamp and one at the side of the letterhead on the gear wheel side of the bed.

The inner wedge, of each pair of the wedges constituting a quoin (the wedge next to the form), between the letterhead and the chase clamp points to the fly wheel side of the chase, and the inner wedge of the quoin at the side of the letterhead points toward the floor. Positioned otherwise, quoins may work loose. Faulty justification and springy lockup may cause quoins to work loose. You will find these subjects discussed in the answer to the correspondent who has trouble with workups on his small and larger cylinder presses. It appeared last month.

Is Having Trouble With Static

What are some of the remedies when static causes the sheet to stick to the cylinder after being printed? Is a book published that is helpful in mixing colors?

Home preventives of static are not satisfactory and we advise you to consult concerns making devices to prevent static. THE INLAND PRINTER has for sale books on color mixing which are helpful.

Non-Absorptive Surface Is Trouble

Once more we come to you with our troubles, and wish to take this opportunity to thank you for your advice in the past. This order is run on white super. We are enclosing magazine run last year on same brand of paper, but this year the same brand, from the same mill, seems to be different. We start this run and the print looks good. As we continue the run, the halftones begin to look light in the center, and as we roll along the trouble increases.

We wash the press and the print looks pretty good for another 1,000. We have tried four different inks and had two special lots of ink made up. The sheets we are enclosing are from a straight run of 18,000, without washup. When the run was finished, the ink on the rollers was muddy and gritty. We are not quite sure, but we contend there is a chalk or powder on this paper which comes off into the ink, causing our trouble. We changed to new rollers.

Sheet A was taken out at 1,000 impressions, B at 10,000, C at 18,000 impressions.

The paper used last year which shows a better print had a more absorptive surface than the present samples. The latter also differ in finish on the right and reverse sides of the sheet. Some of your trouble may be laid to the paper.

You are aware, of course, that you may encounter a difference in the various runs of the same super paper in any mill, owing to conditions beyond absolute control. We note that when the run started, the ink was scant, just a trifle under color. Also that the cylinder was overpacked, as there are signs of guttering.

At 10,000 there is far too much color, which indicates that as the makeready on the cuts broke down, you tried to overcome the blemish with an excess of ink. It would have been better to stop and reinforce the makeready on the cuts, remounting some if necessary.

You were right in reducing the ink for the back-up run, as the non-absorptive surface of the paper was causing the ink to pile on the plates. Watch these points.

Packing for Printing on Stereos

Would you suggest a soft packing when printing stereos on cylinder presses, if there are perforating rules in the form?

Medium-hard or hard packing, with a sheet of news under the drawsheet, is used when printing from stereos. When the perforations are parallel to the bearers, an accessory on a cross rod is the best means to use to perforate. If the perforation is at a right angle to the bearers, the best thing to use on the cylinder to perforate on is a strip of shimming brass.

Prints Two Colors at One Time

We have a two-color sheet which we want to run on a single-color press in one operation. Can it be done without cutting the rollers? Do you split form and distributor rollers?

Bands may be used around the rollers to avoid cutting. A fountain divider is used. The nut is pushed back in the slide as far as possible on the form rollers, and washers are used on the composition distributor rollers. It works out nicely.



"In the Days That Wuz"—Follow Copy

* NOTES ON ENGRAVING

Reproducing Type for Offset

Offset printing has reached a perfection in Germany equaled in few other countries, and still a leading writer on printing methods says: "Only in letterpress printing can words be transferred to the printed surface true to the original as it was set up in the type metal furnished by the type-foundry or typesetting machine."

The reason for this complaint is that when used in offset or photogravure, the type cannot be printed direct from type metal, but first must be photomechanically reproduced from a proof of the type. The result being that type loses its sharp-cut corners while delicate hairlines are thickened by such manipulation.

The problem then is to supply the photographer with the sharpest possible proof. Several methods are in use for this. Printing on cellulose tissue or other transparent material is the common practice. In spite of first-class platen presses and most suitable proof ink, prints on cellulose are not satisfactory. The thickened edges of type, blurred with ink, are far from being as sharp as desired. It is customary to print the cellulose on both sides to get sufficient coverage, after which the double print is dusted with powdered bronze or with finely ground graphite, which means a further deterioration of sharp type edges.

The improved method of preparing type for photographing is called the "Texoprint Process"; the form of type to be copied is cleaned and then sprayed all over with a mat black lacquer. The face of the type is then cleaned free from this lacquer with a leather dabber, leaving the shining metal type face showing against a solid black ground. The type is photographed as if it were printed in white ink on black paper. The result shows black letters on a transparent photographic film as required in the deep-etch method of making offset printing plates.

Color Printing At Its Best

To the New York Herald-Tribune Magazine on February 24 came color printing at its best. It is now using gravure in full color instead of typographic printing, with its occasional unsatisfactory color effects. December, 1908, The Inland Printer used for its frontispiece the first portrait in four-color rotagravure printed in a magazine. It was made by the Vandyck Gravure Company, of New York City, and was a sensation in the printing world.

Rotagravure was the invention of Karl Klietsch in Vienna, and was perfected by him at Lancaster, England. Many beautiful inserts in full color rotagravure have been used by THE INLAND PRINTER since then, and the method has been recommended for many purposes. The Chicago Tribune took it up in its Sunday issues and has produced many excellent productions in full color in that manner.

THE INLAND PRINTER suggested the use of rotagravure for bank-note and postage-stamp printing. Stamps for Great Britain are printed by rotagravure, and its great issue of treasury notes, printed at the outbreak of the great war, used the rotagravure press to prevent counterfeiting.

The first issue of the New York Herald-Tribune in gravure consists of thirty-two pages, tabloid in size, called This Week. Syndicated, it was reported at the time. The same type and makeup has been used for rotagravure, which is too bad. As all type used in rotagravure printing must be "screened," that is, broken up into dots by a photographic screen, serifs and hairlines in type should be avoided, as well as heavy-faced type, which, in rotagravure, prints too black. There now are many sans-serif designs of type coming into use on the typesetting machines which are adapted for rotagravure printing.

All advertising should be set in such types to get pleasing results. It required many years of criticisms in THE INLAND PRINTER'S Specimen Review to educate typographers to a realization of what was

By STEPHEN H. HORGAN

PRINTER'S Specimen Review to educate typographers to a realization of what was good and bad form in composition and makeup, now we will have to learn by experience what is practical in rotagravure.

Allied Trades Cooperate in England

The master printers and master engravers of England have begun a movement to coöperate in advertising in order to promote the wider sale of engraving and printing. Both organizations are fortunate in their presidents. William H. Sessions, president of British Federation of Master Printers, says these two branches of the graphic arts are closely allied in their interests. Andrew Dargavel, president of the Process Engravers Club, holds that "there should be greater coöperation between the printer and the engraver." P. J. Bailey, president, Federation of Master Process Engravers, is known as a great conciliator, so, in the hands of this trio, it will be interesting to watch the results of coöperation and see if our printers and engravers may not learn something.

Sessions appeared most optimistic in his address, beginning with: "How can we coöperate? In every way we can to sell goods, and good illustrations are the most powerful means of selling. The world was full of wonderful machinery for the production of goods, and the problem now is not how to produce but how to sell, and we printers are in the selling side."

In his opinion, an advertisement in color sold much more goods than one in black and white, and therefore color was not expensive in relation to its results. Sessions made the suggestion that the customer be induced to begin using illustrations in two colors which will lead him later to adopt full color.

T. C. Eamer, London, well known to engravers in the United States and Canada, verified the value of Sessions' proposal by telling how one of his customers was with difficulty persuaded to try two colors in his catalog, and this slight addition of color paid him so handsomely that when the catalog was reprinted he used full color throughout.

P. J. Bailey said that since 1923 there had been an increase of 41,850 employes in the printing and engraving industries, and that, with coöperation, particularly in advertising, he looked to a tremendous expansion of both industries.

Covers Offer Interesting Study

Once more THE INLAND PRINTER'S front cover displays the possibilties of variety obtainable by a simple change of type face, even while retaining the continuity of the same basic theme.

As a comparison with last month's cover will demonstrate, the background pattern, border design, and layout have not changed. Only the type face is different, yet each cover is as distinct from

the other as though all units of the cover were revised in their entirety.

The type used on the cover this month is Poster Bodoni, Mergenthaler Linotype Company's version of the extrabold of the face. The type used in making the reverse plate and the three feature lines were cast on the A-P-L from hand-set matrices. The slogan line is Bodoni Bold, set on the forty-two-pica linotype.

News of the Month

Brief mentions of men and events associated with the printing industry are published here. Items should reach us by the tenth of the month

Carl A. Jettinger Is Dead

Carl A. Jettinger, for many a year a department editor and contributor to THE INLAND PRINTER, died March 9 of a heart attack in Portland, Oregon. He was sixty-five years old.

Jettinger was born in Delphos, Ohio, starting a German newspaper there in 1889 when only nineteen. He also did commercial printing in German and English. The newspaper was sold in 1905. Jettinger continued his printing business, however, until 1910. Then, with several others, he organized the Delphos Printing and Publishing Company, consolidating the Daily Herald, the Courant, and his own plant.

For the next eight years, he was general manager of the plant, after which he disposed of his interests. For a time, he was secretary of the Buckeye Press Association, also publishing Buckeye Printerdom for several years prior to 1912. His biggest interest was printers' cost systems, and he devoted himself to installing cost systems in plants all over the United States. He also traveled in Cuba and in Central America.

Jettinger made his home in Portland, Oregon, after returning from Central America, devoting himself to cost accounting and to writing for THE INLAND PRINTER. He never married, and is survived by two brothers, one in Trenton, New Jersey, and the other in Chicago. The latter, Herman F. Jettinger, was mechanical superintendent of Carl Jettinger's plant from time it was started in 1889 to 1918.

Harris Eastern Office Moves

J. W. Valiant, vice-president and eastern district sales manager for Harris-Seybold-Potter Company, announces that beginning May 1 his office will move to larger quarters on the twenty-sixth floor of the McGraw Hill Building, 330 West 42nd Street, New York City. Rapid expansion in the company's business made the move necessary, he states.

Publisher Adolph Ochs Passes

Adolph S. Ochs, publisher of the New York Times and the Chattanooga (Tennessee) Times, died April 8 after a visit to the latter newspaper. His friend, and business manager of the New York Times, Louis Wiley, preceded him in death by a few weeks.

Adolph Ochs was seventy-seven, and had been a force in the newspaper field for fifty-seven years. He had been in poor health for the last three years. He started as a printer's devil on the Knoxville (Tennessee) Chronicle in 1872, and, after working in various capacities on several newspapers for six years, bought a half interest in the Chattanooga Times for \$250. He made a success of it and in 1896 bought the New York Times for \$75,000. The paper was failing and burdened with debt.

He conducted both papers for clean, "pureminded people." In three years he had the New York *Times* earning a profit, and a year later became owner of the majority of its stock. Adolph Ochs' will left his newspapers to his family, setting up a trust arrangement designed to keep the papers in the family's hands.

The three trustees are his daughter, his sonin-law, Arthur Hays Sulzberger, and a nephew, Col. Julius Adler. Net income is to be divided equally between the widow and the daughter.

He urged maintenance of the high standards established and directed that disposition of controlling stock be made only in a unit, as the "best interests and traditions of the *Times* will be most completely safeguarded thereby."

Peter Massey Back With Hall

Peter J. Massey, one of the most popular executives in the printing field, has returned to the W. F. Hall Printing Company, Chicago, as production manager. He left that firm six years ago to become vice-president of Seaman Paper



PETER J. MASSEY

Company, New York City. At the time, "Pete" Massey was first vice-president and general manager of the Hall company, having been with the firm eighteen years. He is known as an authority on production control.

Inland Press Meets in June

The Inland Daily Press Association will hold its spring meeting in Chicago on June 11 and 12, week of the Advertising Federation of America convention. Meetings will be held in the Palmer House. Ten committees have been named by President Linwood I. Noyes to report at the convention.

Research Bureau Program Told

The June conference of the Graphic Arts Research Bureau has been extended to two days. The sessions will be held in Cincinnati on June 20 and 21.

Among those who will preside at the four sessions to be held are Arthur C. Jewett, chairman of the Bureau; Edward Epstean, chairman graphic arts division, American Society of Mechanical Engineers; George H. Carter, assistant to the president, Lanston Monotype Machine Company, and former Public Printer.

A united series of papers on color will be read, including: "Color Chemistry," by Dr. A. E. Gessler, director of research laboratories, International Printing Ink Corporation; "Color as Light," by Arthur C. Hardy, Massachusetts Institute of Technology; "Color in Use," by Geo. L. Welp, formerly of the Blackman Co.

Charles Clarkson, vice-president, International Printing Ink Corporation, will talk on "Fundamental Research in the Graphic Arts." Prof. Charles F. Reed, director, department of lithographic research, University of Cincinnati, will talk on "Lithographic Research."

"Recent Developments in Lithographic Printing" will be told by Lewis Kantrowitz, technical director, Government Printing Office. A. Mertle, G. Cramer Dry Plate Company, talks on "Photomechanical Processes."

Other talks slated are "High-speed Newspaper Printing and First-Impression Offset"; "Precision Platemaking Processes"; "Paper and Its Relation to Printing"; "Zinc Die-Casting Printing Plates." Inspection trips to local plants also will be arranged.

A drive to interest craftsmen in the industry in the work of the Graphic Arts Research Bureau is being made.

Periodical Code Body Has Surplus

Unusual among code-authority budgets submitted to N.R.A. for approval is that of the Periodical Publishers Institute. The total for the three and one-half months from February 26 to June 16 is \$11,439.52. The application for approval states that the budgetary needs will be met out of surplus funds, that no new contributions will be required. Objections to the budget, and suggested other use of surplus funds, may be made to N.R.A. by publishers until May 15.

Offers Salable Idea

Paul Tartre of Albison & Tartre, Augusta, Maine, offers an idea created by his firm, to help other printers make an additional sale each year. It consists of a tag to be given to all tourists entering the city by police officers or others. The face of the tag, printed on ordinary coated shipping tags, expresses the city's welcome to its visitors, and the reverse shows a map of the main part of the city, serving as a guide to points of interest. Tartre states that the order was sold to the city and has met with excellent reaction from both residents and transients.

Educators Meet in Boston in June

A tentative program has been issued for the fourteenth annual conference on printing education, to be held at Wentworth Institute, Bos-

ton, on June 24, 25, and 26.

The sessions will get under way with Patrick J. Smith, coördinator of Roxbury Memorial High School and president of the Boston Club of Printing House Craftsmen, in the chair. "The National Apprenticeship Plan" will be the first talk, by W. F. Patterson, executive secretary, Federal Committee on Apprentice Training, Washington.

He will be followed by a discussion of the 'Future Craftsmen of America,' a proposed movement sponsored by the American Vocational Association. Philip J. McAteer, Boston, will close the morning session with a talk on

the "Junior Craftsmen Movement."

Lester J. Reppert, director, Chicago School of Printing, will be chairman of the afternoon session. Harry L. Gage, vice-president of Mergenthaler Linotype Company, and president of the American Institute of Graphic Arts, will give his Tileston & Hollingsworth Calendar Review. The session then will be given over to discussion.

The Tuesday session will be led by Allan Robinson, principal, the Ottmar Mergenthaler School of Printing, Baltimore. E. C. Emmerson, associate director of mechanic arts, Boston public schools, will open with a talk on "The Responsibility of the Teacher of Printing in an

Organized System of Education."

Ten-minute teaching-problem talks will be given as follows: C. Harold Lauck, Washington and Lee University, Lexington, Virginia, "The School Publication"; R. Randolph Karch, Arsenal High School, Pittsburgh, "Safety and Health Instruction"; C. M. Doherty, Roxbury Memorial High School, of Boston, "Handling Related Subjects"; Charles W. Kellogg, David Hale Fanning Trade School for Girls, Worcester, Massachusetts, "Teaching Girls the Art and Practice of Printing"; C. W. Hague, State Teacher's College, Fitchburg, Massachusetts, "Present-day Teacher Training"; R. V. Barry, Boston Trade School, "What Must Be the Attitude of the Teacher Toward Production Work?"

Teaching experiences will follow. H. H. Flaherty, Sewanhaka High School, Floral Park, New York, will talk on "The Place of Industrial Arts Printing in the Integration Movement"; A. J. Schabel, Schuyler Senior High School, Albany, New York, "School-Made Rubber Printing Plates"; Gerald Lund, the Ottmar Mergenthaler School of Printing, of Baltimore, on "Teaching the New Typography"; G. E. Huckins, State Teacher's College, Buffalo, New York, "Books That Have Proved Useful to Me in My Work"; E. S. French, McKinley High School, Washington, "Outside Contacts That Have Helped Me"; F. J. Tagle, New York School of Printing, will conclude with "The Value of Organization."

A trip through the Christian Science Monitor plant has been arranged for the afternoon. The annual conference banquet will be held in the evening, with Albert W. Finlay, president of the George H. Ellis Company and the Boston Typothetae, as toastmaster. Speakers: R. O. Small, state vocational director; Billy B. Van, president, Pine Tree Soap Company; Governor James M. Curley; Professor David Gustafson, Carnegie Institute of Technology.

The Wednesday morning session will be led by John Backus, director, department of education, American Type Founders Sales Corporation. It will take up new developments. New printing processes will be discussed by Ernest 1. Trotter; illustrative photography by B. R. Canfield; present-day type and typography by Laurance B. Siegfried.

The afternoon session will take up the future of printing education. Hupp E. Otto, McKinley Trade School, Wheeling, West Virginia, will be chairman. John E. Fintz, supervisor of industrial arts, Cleveland, will talk on "The 1935 Printing Research Project." Chester A. Lyle, McKinley High School, Canton, Ohio, speaks

A. T. F. Issues Special Edition

A reversion to type is what H. W. Alexander, general sales manager of the American Type Founders Sales Corporation, and F. C. Cole, sales-promotion manager, called their effort to get out a special edition of the firm's houseorgan, *Good News*. Both of them are ex-newspapermen of metropolitan experience.



H. W. Alexander (left), Fred C. Cole (center), and Herbert Zimmer make up the A. T. F. "Good News" edition

on "Printing Education Week." J. Henry Holloway, principal, New York School of Printing, talks on "The New Challenge in Graphic Arts Education."

Fred J. Hartman is general chairman of the conference, with John E. Mansfield, Wentworth Institute, as local chairman.

Australian Printers Are Busy

Letters from Australia now indicate that the depression is practically over on the island continent, Sydney especially being busy. Second-hand machinery is scarce and good prices are offered for all machines of any usefulness. An idea of the constantly increasing prosperity of the country is given by the fact that 25,000 persons plan to go to England for the king's silver jubilee.

Business is also good in Melbourne, though quieter than in Sydney. However, new buildings are being put up by printers and considerable new machinery is being added in preparation

for expected expansion.

Skilled Miehle pressmen are scarce, as are linotype operators for trade plants. Much of the new equipment is of American manufacture, a point of pride to THE INLAND PRINTER, which has some 200 subscribers on the continent.

Color-Press Expert Dead

Jacob Schneller, sixty-two, foreman of the Chicago Herald & Examiner color pressroom, died during April after a brief illness. He was credited with doing much to advance newspaper color work. Schneller had been with the newspaper for thirty years.

The job was done during the regional sales conference of the firm in Philadelphia. Mona Lisa and Herb Zimmer assisted them in putting the edition out. The paper was rushed through over a week-end, cuts and all.

More than 125 members of the A. T. F. staff from Atlantic Coast offices attended the threeday meeting, April 13-15. Three similar meetings, in San Francisco, Cincinnati, and Chicago were held earlier in the year.

Weeklies Unite to Seek Ads

Connecticut weekly newspapers are making a coöperative drive for new national advertising through appointment of Mason & Gould, New York City, as national advertising representatives of the Connecticut Editorial Association. H. F. R. Mason formerly was business manager of a weekly, while J. H. Gould has had several years of advertising-agency experience.

Blind Printer Keeps On Working

An inspiring case is that of Claude W. Maynard, head of Maynard Printing Company, Des Moines, Iowa. Starting in the trade at fifteen, he became blind five years ago when fifty-one. His secretary, Laila D. Akes, conducts office work of the firm, while Charles L. Miller, who started working for the firm shortly before Maynard lost his sight, is shop superintendent.

The shop operates four presses, doing a gen-

eral range of printed matter.

Maynard has retained a cheerful and philosophical attitude despite his affliction, and many business men of the city call upon him regularly for inspiration.

Ayer Cup to New York Times

The New York *Times* was awarded first place for typographical excellence among 1,539 daily newspapers entered in the Fifth Exhibition of Newspaper Typography conducted by the Ayer Galleries. It is the second time the *Times* has won the Francis Wayland Ayer Cup, which, under the rules of the contest, passes permanently into the possession of the paper winning it three times.

And, in addition to receiving the sweepstakes award for the best typography among all the papers entered, the New York Times also received first honorable mention among the 135 newspapers of 50,000 circulation and over. Second place in this circulation division went to The New York Herald-Tribune, which, like the Times, has twice received the cup. Third honorable mention was given the Evening Star, Washington, D. C.

The Hartford (Connecticut) Courant, which won the cup in the 1932 exhibition, received first honorable mention among the 380 papers entered with circulations of 10,000 to 50,000. Second place in this division went to The Providence (Rhode Island) Journal, and third place to the Sheboygan (Wisconsin) Press.

Among the 1,024 papers of less than 10,000 circulation that entered the competition, *Public Opinion*, Chambersburg, Pennsylvania, was chosen for the first award. Second place went to *The Daily Missoulian*, Missoula, Montana, and third to The Amsterdam (New York) *Evening Recorder*.

Judges of the contest were A. E. Giegengack, public printer of the United States; Prof. H. F. Harrington, director of the Medill School of Journalism, Northwestern University, Chicago; and Mark Foote, president of the National Press Club and Washington correspondent of the Booth Newspapers of Michigan.

The 1,539 newspapers participating in the exhibition, all of the date of March 5, 1935, constitute the largest number entered since the annual exhibition was started five years ago by N. W. Ayer & Son, Incorporated, advertising agency, in the interest of promoting better newspaper typography.

Each paper was examined by the jurors and judged as to typography, including the selection of type, display values and spacing; makeup, including distribution of display units, balance, accessibility of news and advertisements; and presswork, including impression, uniformity of distribution, and general legibility. The judges devoted a day and a half to the task.

Formal awards of the cup and certificates of merit will be made to representatives of the nine winning papers by Wilfred W. Fry, president of N. W. Ayer & Son, Incorporated, at a dinner to be held in Philadelphia at a date to be announced later. All the papers entered in the contest will be on public exhibit in the Ayer Galleries.

In judging the entries, probably the largest number of different newspapers of one date of issue ever gathered together in one place, the jurors proceeded by a method of elimination. In each of the three circulation divisions the number was gradually narrowed down until there were but a few remaining.

Seek Data for 1934 Ratios

A drive to obtain much more extensive information for compilation of the 1934 Ratios for Printing Management is being carried on by local code authorities of the United Typothetae of America. Printers are told the value of the information given in such ratios in operating their own plants.

Classifications are divided into eight groups, according to sales volume, showing average percentages of rent, wages, total selling expense, and other items. The ratios are a guide for printers in determining whether their own operations are on a par with the average for other plants of the same size in the industry.

No concern's figures are made public, and only compilations for the several classes are released. Printers are further advised that they need not sign the reports as names are unnecessary for compiling the ratios. However, if the establishment desires to have its own ratios computed and compared with the averages, the reports must be signed for identification.

Printing Executive Dies

Edwin S. Reynolds, president of Reynolds & Reynolds, Dayton, Ohio, for the last twenty-two years, died March 19. The firm was founded by his father seventy years ago.

International Council Makes Plans

The council of administration of the International Bureau of the Federation of Master Printers, covering Europe, South Africa, and Japan, meets May 15 and 16 in Berlin to discuss matters which have come up since October.

Among the problems to be discussed are exchange of young master printers; government sanction and/or control and compulsory and/or coöperative measures. The council will also discuss means of improving relations between printers and supply trades. Uniform agreements between printers and supply trades of various nations are to be drawn up, together with a plan for fixing international technical terms and qualities on raw materials.

Control of sale of second-hand machinery and a drive for a long-price list on paper are other topics to be considered. Considerable attention is to be given the growing shortage of skilled workers in the printing trades, since expanding services and loss through death and other reasons have exceeded supply coming into the trades through apprenticeship.

Every effort is being made by the various national federations in Europe to stabilize prices and wages; costing information receiving special attention. It is expected that in a few years a plan for international exchange of young master printers, to work as students in plants of other nations, will be in operation.

Watkins Resigns N.Y.E.P.A. Post

L. R. Watkins, executive vice-president of the New York Employing Printers Association, has submitted his resignation, to take effect when his successor is chosen. He has become vice-president of National Electrotype Company. A committee will choose a successor.

Savage Executive Dies

Joseph W. Gram, assistant sales manager of the J. B. Savage Company, Cleveland, died suddenly April 18. He was sixty-three. Gram joined the firm twenty-five years ago, working up from the composing room. He started in the industry in Buffalo, New York, moving to Cleveland thirty years ago as superintendent for Ward & Shaw. He was active throughout his life in local and national printing affairs.



New York Times is Ayer Cup winner, and first among dailies of 50,000 or more circulation. Others led in their classes

See Danger in 30-Hour Bill

Widespread strikes, general labor unrest, loss of business confidence, and other effects likely to prove injurious to recovery may be expected as an aftermath if the proposed Thirty-Hour-Week bill, sponsored by American Federation of Labor, passes Congress. Such are the conclusions reached in a report just issued by the Committee on Labor Problems, representing 125 leading business and industrial publications of the United States.

This committee set out to ascertain what the direct effects of a rigid shortening of the work week would be. Significant among its findings is that labor costs would increase 5 to 300 per cent, this depending largely upon man hours required a unit of production. Its conclusions definitely indicate that, just as the work week has been progressively shortened in the past through technological advance, so gradual further shortening of the hours of labor may be expected. They show clearly, however, that any effort to speed this through legislative fiat is almost certain to result in such heavy increases in prices that production will be curtailed and the longer-term demand for labor demoralized.

Fear for the American standard of living is expressed. These editors, who are intimately familiar with the economics as well as with the mechanics of production, show that sound progress in the direction of a shorter work week is contingent upon the increased productivity of individual workmen. They point out that only if that productivity can be increased is it possible for employers to increase actual wages. More simply stated, they argue that any drastic adjustment in the ratio of labor cost to total manufacturing cost at this time would curtail rather than expand production.

Scarcity of highly skilled workers is shown to exist. With a shorter work week, many industries would face a decided drop in efficiency, if not an impossible production problem.

While these editors concede that the immediate effects of such legislation might cause a flurry in increased employment, no such results can be expected to prevail permanently. The editors' report shows that the proposed legislation works at cross purpose with the Government's agricultural program and that adoption of the thirty-hour-week would most certainly defeat efforts now made to bring about more equitable production for prices of the agricultural products as against industrial products.

The report itself sets up the proponents' arguments for the legislation, the economic factors that must be weighed in passing judgment upon such legislation, takes into consideration case studies made in such industries as coal mining, transportation, and auto production, and concludes with a succinct summary of editorial opinion which is based upon contacts with every part of the business front.

General Electric Sales Soar

Sales billed during the first quarter of 1935 came to \$40,393,538, President Gerald Swope reported at the annual meeting of the General Electric Company, April 17. This is an increase of 16 per cent over the same period last year, he disclosed. Orders received during the first quarter totaled \$49,379,932, an increase of 29 per cent over the same period last year.

For some years it has been accepted that sale of electrical apparatus and use of electric power form excellent indications of business conditions. On this basis, the report indicates a substantial improvement in the business conditions throughout the country.

NEW EQUIPMENT FOR THE PRINTER

EVERY Wright single-spindle paper-drilling machine now being shipped has been prepared for slot-hole work, it is reported. All that is needed is the blade holder which inserts in the drill spindle the same as hollow drills are inserted, and, after holes are drilled in stock, slots can be cut by two movements of the knife.

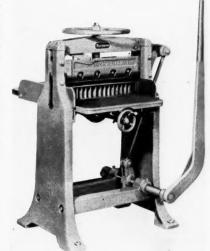
It is also stated that various V slots can be cut with the V knives which have been furnished for some time. It is added that V slotting can be done on any Model HDB machine in operation. A tool for locking the spindle and a V-shaped knife is available. Another tool makes it possible to do round-cornering on the Wright Single Spindle Drill.

Full information on these attachments may be obtained from J. T. Wright Company, in care of THE INLAND PRINTER.

A NEW LOW-COST paper cutter is the Buckeye, made by the makers of the Craftsman Lever Cutter. It is modern in design and engineered for accuracy, and is said to operate easily, turning out more and better work.

Solid, one-piece side frames promote more accurate cutting than the old-style, open-leg construction, it is said, by providing rigid support for the cutting table. Back gage is adjustable to always be exactly parallel with cutting knife. Binder gibs are adjustable. Accurate cutting scale is engraved on table before the knife, while overhead, traveling steel tape may be ordered as extra.

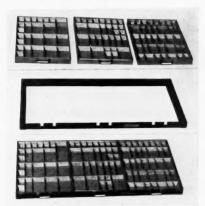
The specially designed operating lever and the improved knife-bar linkage are said to provide maximum cutting leverage at point where operator works to best advantage. Even at finish of cut, lever is at convenient height, eliminating stooping and reaching.



The Buckeye Lever Paper Cutter

Cutting table is thirty-four inches high, binder raises three and one-quarter inches, cutting width is twenty-six and one-half inches. Further information on the Buckeye Lever Paper Cutter may be obtained from Chandler & Price, direct or in care of The INLAND PRINTER.

A SECTIONAL type case is now on the market in Canada, and has also been patented in the United States. It consists of a steel frame, having a flange extending inward, with slots cut in the front upright for handles of the sectional cases. This makes them one unit.



The cases; the frame; complete

The advantage of the new type case, according to the maker, is that it permits the printer to remove the capital case from the frame, or the lower case, and place it on top of the rack at a more convenient working height. This avoids lifting the entire standard case out of the rack, is less wearing upon the compositor, and speeds his work.

The capital case which fits into the frame has been reapportioned by the maker to provide sufficient space for type "properly fonted to the requirements of the English language." The frame and its cases can be built for two or three sections. Where desired, racks are furnished to hold the single sections without the frame.

Full information regarding the new sectional type cases and frames can be had from Moore Type Foundry, in care of THE INLAND PRINTER.

FASTER halftone makeready and, so, lower pressroom costs are claimed for the new Craftex chemically automatic overlay. The entire makeready consists of six simple steps, which the maker states can be learned in a few minutes.

The first step is to make an impression of the form in Craftex ink on Craftex overlay paper. This is spread with the base powder, excess powder being returned to the container for later use. Craftex developer powder is then sifted over the print, and spread evenly with a brush. A tissue saturated with Craftex fixing solution is applied to the overlay sheet and the two placed in position on the press. The press is turned over twenty times, on impression, and the form is ready to print.

The maker states not only is the method much faster, but also the results are more accurate and not subject to breaking down.

Since the process is chemical and no special skill is required in using it, savings of time and cost appear obvious. A brochure explaining and illustrating the treatment, and a demonstration, may be obtained by addressing Graphic Arts Laboratories, writing either direct or in care of THE INLAND PRINTER.

SUSTAINED SPEEDS of 39,000 papers an hour are possible on the new Goss Unitube Press, it is reported. Four complete printing couples are incorporated in each unit, with units split vertically so that half units are supplied for twelve-or twenty-page machines. Half units may be installed without alterations to the press frames or changes in the drive arrangement.

Power economy is stated to be due to minimum number of gears, liberal use of antifriction bearings, and freedom from mechanical vibration. Timken bearings are used on both plate and impression cylinders, on drive and idler gears. These bearings are of the same type as used on large, heavy-duty, high-speed, antifriction units recently built. All play in bearings is eliminated; stagger marks cannot appear in the printed product.

Goss also has developed a new type of stereo plate which hugs the cylinder at all points, without a chance to creep. Two lugs on the inner edge of each plate are firmly gripped by a single lockup device, which holds the plate in positive tension, butted together at the center of the solid steel plate cylinder. No special equipment is needed for double-page spreads.

Full information on the Goss Unitube press may be obtained from Goss Printing Press Company, direct or in care of THE INLAND PRINTER.

SPEED in employes' "punching in" or "out" is offered by the new Simplex Electro-Touch Time Recorder. There are no handles or levers to operate; the new recorder is a one-hand machine. The workman drops his card in the slot and, with the same hand, presses the operating plate behind the card. Thus, one operation instead of three speeds the men in or out, overcoming the antagonism created by clocks requiring three manual operations.

The mechanism of the new recorder is simple, and carries the usual Simplex guarantee. Since no levers protrude, handles of passing trucks cannot damage the clock. The case is steel with Baketex Wrinkle finish and chromium trim.

It is stated that the new Simplex Electro-Touch Recorder has longer life, as the mechanism assures a uniform impression at each use,



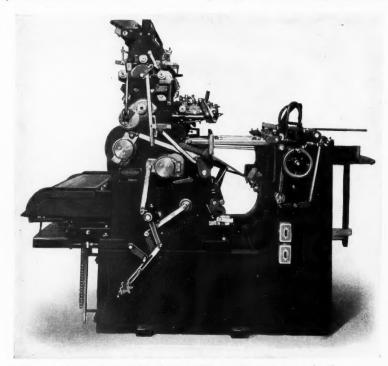
New Simplex Electro-Touch Recorder

instead of the varied "sock" of each employe, some of whom bear down on operating levers to "get even with the clock." Full information on the new Simplex Electro-Touch Recorder may be obtained from Simplex Time Recorder Company, in care of THE INLAND PRINTER.

As ITS first size in the field of larger offset presses, Webendorfer-Wills is introducing a 20 by 26-inch machine. It is built along the same lines as the 14 by 20-inch press, and the maker states it offers the same simplicity of operation as the smaller models.

used by more than 500 newspapers in all parts of the world, with the number growing.

Also available are Lining Metro and Lining Memphis in two weights and three sizes of six point, and four sizes of twelve point; sixteenpoint Bodoni; and fourteen-point Bodoni Bold



This new Webendorfer-Wills 20 by 26-inch offset press marks the company's entrance into the field of larger offset presses

Suction pile feeder and automatic pile delivery are provided. The feeder is of the continuous-load type and will take a twenty-inch pile of stock, delivering the same amount.

An excellent idea of the construction of the new press is given in the accompanying illustration. It is engineered for simple and constant operation.

The press is equipped with four form rollers and ample ink distribution for highest quality lithography, the maker adds. The plate-clamping device is simple, and the maker states this makes the press especially adaptable to both long and short runs. The press is of the tumbler-gripper type, and this "gives hairline registration at high rates of speed."

Compactness of the machine is best indicated by the floor space occupied—six feet six inches long by five feet wide, and six feet high. Full information on the new 20 by 26-inch offset press may be obtained from Webendorfer-Wills Company, Incorporated, direct or in care of The Inland Printer.

THE CURRENT ISSUE of Linotype Typographic Developments introduces new sizes of popular faces now available, together with an array of logotypes of vowels with T, V, W, and Y in Baskerville, Bodoni, Bodoni Book, Granjon, Janson, and Scotch.

New faces shown are Memphis Bold with italic and Memphis Light with italic in 8, 10, 12, and 14 point; Memphis daggers in light and bold, available in 8, 10, 12, and 14 point; four-teen-point Excelsior with bold; forty-two point Erbar Bold Condensed; and thirty-point Poster Bodoni Figures. Excelsior, it is reported, is now

one-letter small caps. Recently cut for the allpurpose linotype are 96- and 120-point Cheltenham Bold Extra Condensed.

Sixteen-point Bodoni, a favorite of master craftsmen in early days, is available on linotype matrices. It is suggested for all types of printing where the desired effect is not obtainable with either fourteen- or eighteen-point type. The lower-case-alphabet length is 182 points, half-

ABCDEFGHIJKLMNOP ABCDEFGHIJKLMNO ABCDEFGHIJKLM

abcdefghijklmnopqrstuvw abcdefghijklmnopqrstu abcdefghijklmnopqr

way between the two named. It is stated that the new size offers a visual effect markedly different.

new size offers a visual effect markedly different. The current issue of *The Linotype News* shows a variation of Page 1 newspaper makeup, using a two-line streamer across the top, set in eighty-four-point Memphis Bold, and with a second streamer below the fold in forty-eight-point Memphis Bold. Dashes in the headlines are set flush left, as are the decks themselves, which are written in the modern style of fitting words to sense rather than to length of line.

Specimen sheets on the new faces and sample copy of the *News* may be obtained by writing Mergenthaler Linotype Company, direct or in care of The INLAND PRINTER.

RULED FORMS ON THE

• TRADE LINOTYPE MARK •

SLUGS OPENED UP

TO SHOW METHOD OF SETTING

Easy to set
Ruled Forms
on the
Linotype

SOLD TO			
NO.	QUANTITY SIZE		
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
12			

NOTE how easy it is to set work of this character with the Ruled Form matrices. No extra attachments are needed. Any operator can do it.





SLUGS CLOSED UP

READY FOR PRINTING

29 Ryerson St., Brooklyn, N. Y.

SOLD TO_____ADDRESS___

NO.	QUANTITY	SIZE	DESCRIPTION	TINU	TOTAL
1					
2					
3					
4			,		
5					
6					
7	-				
8					
9					
10					
11			1000		
12					
13					
14					
15					
16					
7					
8					



5

NOTE how evenly the down rules line up when the slugs are put together.

MERGENTHALER LINOTYPE CO., BROOKLYN, N. Y.

More than two years ago the engineers of the Miller Printing Machinery Company began work on automatic-oiling equipment for the two-revolution cylinder press. Fourteen months ago it became standard equipment on all such presses. Under actual working conditions, it has proved successful since.

not be altered once they are set. Each plug consists of an accurate pin before an equally accurate hole. The clearance determines the rate of flow of the oil.

In addition to the quantity gage on the reservoir, a pressure gage, prominently placed on top the press, indicates oil pressure and regu-

results of one combination, while below it appears a list of suggested harmonizing or contrasting-color combinations which can be used.

The second section shows weights and finishes which are available. The color finder includes printed solids in the twenty-four standardized Buckeye inks, which the sample book

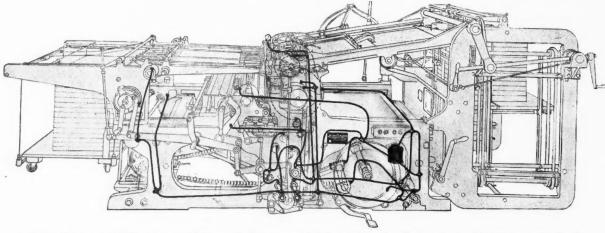


Photo-diagram of Miller two-revolution cylinder press, showing automatic-oiling system which is now standard equipment. It delivers the proper amount of lubrication to all bearings and wearing parts on the press

Automatic oiling, as used on the Miller Simplex presses, consists of two principal parts: the pump or lubricator and the bearing outlets, or drip plugs, which are connected by small-diameter tubing. Oil pressure is maintained at 100 to 150 pounds to the square inch.

The lubricator is a compact unit, consisting of an oil gage, a precision pump, and a timing unit. It is driven by the press. The whole mech-

OIL LINE Q.

FILTER WAD S

RESTRICTION PIN T

RELIEF VALVE U

STRAGHT DRIP PLUG

anism runs in oil and is self-lubricating. The pump runs when the press is operating and draws oil through a felt filter which removes dirt and grit. The filter is removed easily, and should be cleaned in gasoline annually.

Oil is forced from the pump into a chamber, passing into the system through a valve controlled by the timing unit, a slow-speed cam and a rocker arm. The press manufacturer sets this timing device and advises against tampering with it after the press is instaled.

When the press has been shut down a day or more, an instantaneous-feed button floods the bearings with oil before the press is started up again. The reservoir contains a quart of oil, enough for two or three days of ordinary operation. However, it should be policy to fill it each morning, the maker advises.

The drip plugs are set to deliver just the required amount of oil to each bearing, and can-

larity of flow. All main and high-speed bearings are lubricated automatically. Any viscosity straight mineral oil may be used, and the system needs no attention other than daily filling of the reservoir.

The maker lists three principal advantages for automatic oiling: Considerable gain in production, suggesting that, if one-half hour daily is used for hand oiling a press costing \$4.25 an hour, the saving would be \$550 a year; replacement of human element by mechanical control, making "freeze-ups" impossible, and relieving pressmen of a constant worry; reduced friction, so, less wear, power consumption, overheating, lost running time, as well as less maintenance, cost

Further information on automatic oiling may be obtained from Miller Printing Machinery Company, writing either direct or in care of THE INLAND PRINTER.

THE DEMAND for slightly condensed and excessively black types has caused the revival of Othello by American Type Founders. First made by Central Type Foundry, St. Louis, it made typographic history four decades ago. It was shown in the first collective specimen book issued by A. T. F. in 1896. It has been revived almost unchanged. The maker suggests that it is

American OTHELLO

especially pleasing for reverse effects, having effective blackness and beauty of line. Specimen sheets may be obtained from American Type Founders Sales Corporation, direct or in care of THE INLAND PRINTER.

A NEW Buckeye Cover sample book with color finder is being offered by Beckett Paper Company. The cover samples are spiral bound for easy examination, and divided into two sections. One is intended for use with the color finder in determining color of stock and ink. On each, a printed specimen appears to show

states can be furnished by any inkmaker. These colors were prepared by Faber Birren, color consultant of the company.

Printers who have not yet obtained their copies of the Buckeye sample book may do so by writing the Beckett Paper Company, direct or in care of THE INLAND PRINTER.

THE Vogue series of Intertype Corporation is being extended by addition of a bold condensed face, shown here in thirty-point size. Eighteen and twenty-four also are available, while all sizes from twelve to sixty are in production.

ABCDE abcdefghijk

The company adds that other faces are now being delivered for use with the intertype composing-stick attachment, among them: Cairo, Vogue, and Cheltonian Bold Truform Italic. Specimen sheets on these type faces may be obtained from Intertype Corporation, direct or in care of THE INLAND PRINTER.

A FOURTH VARIETY of Karnak is announced by Ludlow Typograph Company in Karnak Black Condensed, the face already being available in matrices for light, medium, and black. Offered in all sizes from fourteen to seventy-two point, it is suggested as being equally useful in newspaper ads and commercial printing.

It is stated that the Karnak Black Condensed gives maximum emphasis in minimum width of

NEW SPECIMENS A complete range

measure, and unites the current trend to tall, narrow types with modern simplicity of design.

Fuller showings of Karnak Black Condensed may be obtained from Ludlow Typograph Company, direct or in care of THE INLAND PRINTER.

The Inland Printer for May, 1935

Daily Issues Big Tourist Edition

The 1935 tourist edition of the International Falls (Minnesota) Daily Journal was issued April 12. It consisted of ninety-six pages, thirtytwo standard size and sixty-four tabloid pages.

The production of the huge paper, weighing twenty ounces, went on for a month, in between issuing of regular daily editions. A Page 1 box states that the issue required half a carload of halftone newsprint, 450 pounds of ink, and more than 300 hours of presswork. In addition to the regular staff, seven extra employes were put on to get the edition out.

The special edition contains a far greater proportion of advertising than would be normal for a paper of this size, indicating that northland advertisers recognize the benefits of this edition, which is distributed to points as distant as the Gulf states.

L. C. St. Martin is publisher of the Journal; Fred Ritchie is advertising manager; Agnes Holstad is editor; Paul Anderson is city editor; and H. H. Berg is superintendent.

Daily Cleared of Fraud

The Kansas Supreme Court has reversed the district court conviction of the Wichita Beacon on a charge of publishing fraudulent advertising and has ordered the charge dismissed, the Beacon announced on April 8.

The charge grew out of publication, in August, 1933, of a tabloid section containing advertisements with seals of quality purporting to show that the then director of public health had approved the product advertised. The charge was that no such approvals had been given. The Supreme Court held that, since the director had approved reputable firms, and none of the advertisers had been shown to be not reputable, there

It characterized the case as the worst example of criminal pleading it had been called upon to peruse, the Beacon reported.

Publishers Serve in Legislature

Five publishers are serving in the Kansas state legislature as representatives, and a sixth is a state senator. A seventh is secretary to Governor A. M. Landon. The senator is J. C. Denious, Dodge City Globe. The representatives are: E. A. Briles, Stafford Courier; Ed Stullkin, Lakin Independent; Harold Hammond, Caldwell Messenger; Asa Converse, the Wellsville Globe; Ewing Herbert, Hiawatha World. Willary Mayberry, Elkhart Tri-State News, is the secretary to the governor.

Bookbinding Exhibit Opens

Speaking at the opening of Columbia University's exhibit of bookbinding in New York City last month, Karl Küp, curator of the Spencer Collection, New York Public Library, declared that American binders lack the "audacity" to produce new designs.

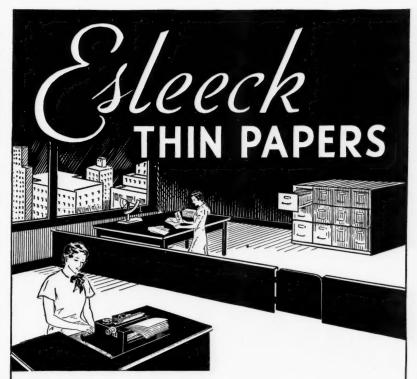
He commented on the changes made in bindings from foreign nations, especially Germany, where trends are to graphic arts patterns rather

than traditional symbols.

The exhibit is to be a permanent addition to the school's display for study by craftsmen and others in the trade.

Paperman T. C. Weaver Dead

Thomas C. Weaver, fifty-six, formerly of Whiting, Paterson and Company, New York City, died in Westfield, New Jersey, March 24 after a long illness. He had been active in the paper industry for many years.



Will give the greatest amount of satisfaction and efficient service. They are unexcelled for Copies of every description; Branch Office, Air Mail and Foreign Correspondence, Office Records, Factory Forms, etc., etc. There is a color, weight and finish in the Esleeck lines that will answer every thin paper requirement and reduce typing, mailing and filing costs.

Three Popular Leaders

FIDELITY ONION SKIN 100% RAG EMCO ONION SKIN 100% RAG SUPERIOR MANIFOLD

SEND FOR SAMPLE FOLDERS

ESLEECK MANUFACTURING COMPANY TURNERS FALLS, MASSACHUSETTS

The Inland Printer

J. L. FRAZIER, Manager

Published monthly by

THE INLAND PRINTER COMPANY

205 W. WACKER DRIVE, CHICAGO, ILLINOIS

Volume 95

May, 1935

Number 2

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

SUBSCRIPTION RATES

\$7.00; one year, \$4.00; payable always in advance. Sample; none free. Make all remittances payable to The In-

Two years, \$7.00; one year, \$7.00; payantopies, \$0.40; none free. Make all remittances payable to line all land Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting

issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions.—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

IMPORTANY.—As foreign money orders received in the United States do not bear the sender's name, foreign subscribers should be sure to send letters of advice when remittance is forwarded to insure being given proper credit.

FOREIGN SUBSCRIPTION AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leices-

RAITHBY, LAWRENCE & CO. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & CO. (Limited), Thanet House, 231 Strand, London, W. C., England.

HUNTER-PENROSE, LTD., 109 Farrington Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & CO., 87 Clarence Street, Sydney, N. S. W. PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France. John DICKINSON & CO. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

TOMAS ZARAGOZA, Apartado No. 48, Salamanca, Spain.

A/S NARVESENS KIOSKKOMPANI. Postboks. 125, Oslo, Norway.

MAXWELL ABRAMS, P. O. BOX 1001, Johannesburg, South Africa.

BENJAMIN N. FRYER, CO Newspaper News, Lisgar House, Wynyard Square, Sydney, N.S.W., Australia.

ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. The Inland Printer reserves the right to reject any advertisement for cause.

REBUILT MACHINERY

Complete line of modern profit producing machines comparable only with new. The wisdom of buying from us—NOW—is obvious.

** Guaranteed Machines for Immediate Delivery **
UTOMATICS:

1e Verticals
Kellys
I and 2 Kellys
A Miehle a u to atic Units

** Guaranteed Machines for Immediate Delivery **

CYLINDERS
CYLINDERS

MISCELLANEOUS
Power cutter—all sta
ard makes and sizes

Outlers and creasers
Stitchers
Folders
Patient base

Michle Verticals "B" Kellys No. I and 2 Kellys No. 4 Michle a u t o -matic Units

FIRST SEE IF HOOD

FALCO

HAS

SPECIAL 1-6/0 Two color Miehle; 70 inch: with Dexter suction pile feeder and extension delivery.

On ANY MACHINERY requirements—get our prices.

HOOD-FALCO CORPORATION

Chicago Office
608 S, DEARBORN ST,
Tel. Harrison 5643

New York Office
80 Ston Office
420 ATLANTIC AVE,
Tel. Walker 1554

Tel. Harcock 3115

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of The Inland Printer Free to classified advertisers.

ADVERTISING-HOME STUDY

THE ADVERTISING-MINDED PRINTER makes the most money. Send name and address for booklet outlining new home study course. Hundreds of leading printers and prominent advertising men have graduated from this old-established school. Write today. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 9505, Chicago, Ill.

BUSINESS OPPORTUNITIES

\$5,000 AND SERVICES—Linotype operator-machinist, all around ability on all sorts of work, desires connection with reliable concern; highest references; trade plant experience. B 851

FOR SALE

FOR SALE—Complete set of Inland Printers, about three-fourths of them substantially bound in half-leather or cloth; a most complete record of printing development in the United States and the world; will sell complete or break up as wanted, Make offer, WALTER WALLICK, 219 S. Ludlow Street, Dayton, Ohio.

BOOKBINDERS' MACHINERY—New model National book sewing ma-chines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH COMPANY, Room 517, 343 South Dearborn Street, Chicago, Ill.

NEW ROUTER and Type High Planer, by Hammond, price \$96.00 anteed five years. Here's what you've been looking for. HAM MACHINERY BUILDERS, 1616 Douglas, Kalamazoo, Michigan.

COMPLETE PLATE-MAKING EQUIPMENT for offset work, photoen-graving, electrotyping, and stereotyping; many great bargains. MILES MACHINERY CO., 478-B West Broadway, New York, N. Y.

FOR SALE—Three and four color process plates, calendar subjects, sizes 5×7 to $105\times13\%$; one-fourth scale price. KALASIGN COMPANY, Kalamazoo, Michigan.

FORMULAS FOR BOOKBINDERS at greatly reduced price. Address "BOOKBINDING," Wilder, Vermont.

FOR SALE-44-inch Brown & Carver automatic clamp cutting machine.

NO. 1 MIEHLE press for sale; 4 rollers, good condition, cheap. B 845

HELP WANTED

Composing Room

WANTED—Good combination monotype operator who is also good hand compositor; steady job in medium sized town for right man. B 849

Roller Salesmen

WANTED—Experienced roller salesmen with proven sales records in Chicago, Atlanta and Los Angeles territories; men we want are now producing. This is unusual opportunity for men who can qualify. Give complete experience and record of accomplishments, all of which must bear closest scrutiny. B 843

Salesmen

YOU CAN SELL! (Don't let anybody tell you you can't.) With a product of merit and a broad and fertile field in which to work, YOU can make money—others are doing it. Full particulars by writing S. M., The Inland Printer, 205 West Wacker Drive, Chicago, Ill.

EXPERIENCED PRINTING SALESMAN for old established firm in northwest city; give age, references, experience, and salary expected. B 844

SITUATIONS WANTED

Assistant Superintendent

ASSISTANT SUPERINTENDENT or composing room foreman; thoroughly experienced in handling all types of composition, layout, stonework, lineup; desires position with concern doing quality printing; very reliable, well recommended. B 850

Composing Room

TWO CAPABLE COMPOSITORS—Understand all grades of quality work, make-up, stone work, ad composition, etc.; wish to locate in permanent position in small city; married and of sober habits; now employed; for further details write B 841

BOOK PLANT COMPOSING ROOM FOREMAN, now employed, desires a change; applicant is thoroughly familiar with all composing room and proofroom operations, and can produce results without excessive costs. B 852

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen, 50c set of 3.

Megill's Gauge Pins

for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request THE EDWARD L. MEGILL COMPANY

Established 1870 761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent DOUBLE GRIP GAUGES



VISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.

COMPOSING ROOM FOREMAN, accustomed to handling large volume of work; publications, catalogs, commercial, etc.; run department systematically, get production; moderate salary; steady, reliable. B 818

LINOTYPE OPERATOR—Prefer job shop, eastern city; fast, accurate, reliable; single; details and references; union or open. B 817

Estimator

ESTIMATOR AND ACCOUNTANT, thoroughly experienced in cost and general accounting; formerly Typothetae secretary, also manager of printing business; now employed in Code Administration office, B 847

Executives

UNUSUAL MAN for unusual job; old-time composing room executive open for general supervision or executive head medium size plant; know all phases of printing plant operation, including customer contact, estimating, production with a profit at lower cost; have all the basic essentials of a good executive; go anywhere. B 820

PLANT SUPERINTENDENT and estimator desires position with firm doing good grade of black and process work: 25 years' experience; knows costs; pressman by trade; can furnish references. B 846

PLANT SUPERINTENDENT (Assistant superintendent)—Composition, layout, lineup, lockup, proofreading, okaying; producing fine process, black and white, and water color printing economically; 17 years' experience; good references. B 848

CHICAGO PRINTER lost his plant and is looking for permanent connection where his executive ability can be utilized. B 842

"TALKING PICTURE" FOLDERS

NOW, we have pictures that simulate speech—it's the "TALKAGRAPH" (Pat. No. 1,975,446). Can be made in a variety of self-mailing pieces—from a business card, folded post card, to an elaborate mailing piece. Words actually come through the mouth when the folder is opened—one word, two words, three words—or a whole sentence.

Your own picture—any salesman's picture—any product can be visualized and made to "TALK." Simple, inexpensive to manufacture. Any printer can make them, even in a small job plant. And anybody can sell them because they SELL themselves.

Our first orders were from the biggest corporations in Maryland. Our prices—our own prices—no competition on this NEW, patented, depression-proof idea! Every customer now on your books is a legitimate "TALKAGRAPH" prospect.

You can sell them. How? Write or wire us for license reservation in your city. Cost? Nominal royalty fee per thousand that can be easily added to each order you sell.

Control business with this new idea! Keep your presses busy—AT A PROFIT.

THE ADPRESS, 36-38 S. Paca Street, Baltimore, Md.



Accurate Planing
of
Blocked Plates
with this
Precision Machine
the
Hacker
Block Leveller

is certain to yield economies in makeready. Blocked plates, in the average, show the greatest errors in height. They are the greatest single cause of press makeready.

In foundry forms the need for properly levelled cuts is equally important. It means better electrotypes. No. 3 Hacker Block Leveller (illustrated) is a very fine tool, capable of the closest work, sturdy, rapid, in size (9x15") to handle 95% of blocks used, at a moderate price. In combination with the Hacker Plate Gauge, it gives absolute control of the type-high of blocked plates, wood or metal.

HACKER MANUFACTURING CO.

320 South Honore St., Chicago 461 Eighth Ave., New York

SAFETY

Checked ... and Double-checked

*RAILWAY EXPRESS



Two receipts—one on pick-up and another on delivery—are the Railway Express guarantees of careful handling and prompt delivery to the right party of anything you wish to ship. Shipments speed along—always in the care of one nation-wide responsible organization—under a hand-to-hand system of signatures, which establishes a definite and continuous record of their progress every mile and minute of their journey. Passenger train speed throughout. Low rates. Pick-up and delivery in all important cities and towns, at no extra charge.

For service or information telephone the nearest Railway Express Agent.

The best there is in transportation

SERVING THE NATION FOR 96 YEARS

RAILWAY EXPRESS

AGENCY INC.

NATION-WIDE RAIL-AIR SERVICE

Buyer's Guide

List your products in the Buyers' Guide at economical rates. This page offers good visibility at low cost for smaller advertisers and the extra lines of larger graphic-arts manufacturers

Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Artists and Steel Engravers

LOUIS CHAVEZ, artists and steel engravers extraordinary. Trade-mark designers. 107 South Capitol Ave., Indianapolis, Indiana.

Bookkeeping Systems and Schedules for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new Sooklets "The Measure of Success" and "Bookkeeping for Printers."

Bronzing Machines

THE "BARMA" high-speed flat bronzer operates with any press. KILBY P. SMITH, 530 Atlantic Ave., Boston, Mass.

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

Calendars and Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio, Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

PRINTERS—Big profit; sell calendars. Many beautiful samples, large selection. Write for particulars. FLEMING CALENDAR CO., 6541 Cottage Grove, Chicago.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

Composing Room Equipment For Sale

FONTS, molds, magazines, etc., bought and sold. Turn unused equipment into cash. MONTGOMERY & BACON, Towarda, Pa.

Composing-Room Equipment-Wood and Steel

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Type-founders.

Electric Motor

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Drive, Room 600, Chicago, Ill.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., INC., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

Embossing Composition

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron: 5% by 9% inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Envelope Presses

POST MANUFACTURING WORKS, 671 Diversey Parkway, Chicago, Ill. Lightning Speed envelope press, used by The Public Printer.

Lithographers

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street. Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

Overlay Process for Halftones

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

Package Tying Machines

THE BUNN Manual Cross Tie Machine will cross tie labels, mail folders, tickets, etc., very rapidly and tight. B. H. BUNN COMPANY, Vincennes Avc. at 76th Street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

Printers' Machiners

EVERYTHING FOR THE PRINTER—Complete line of new and rebuilt machinery and equipment. Tell us your requirements. CHICAGO PRINTERS MACHINERY WORKS, 609 W. Lake St., Chicago, II

Printers' Supplies

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Type-founders.

Printing and Embossing Presses

COLUMBIA Offset Presses: K & G label and embossing presses. COLUMBIA PRINTING MACHINERY CORP., 2 Lafayette Street, New York

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Type-founders.

Saw Trimmer

CASTING BOXES, saws, saw trimmers, routers, rebuilt. Guaranteed. All makes. WE SAVE YOU MONEY, JOHNSON ROLLER RACK CO., Dept. C, Kalamazoo, Michigan.

Sheet Heaters and Neutralizers

SAFETY GAS and electric sheet heaters, neutralizers, humidizers. UTIL-ITY HEATER CO., 239 Center Street, New York City.

Stereotype Equipment

RELIABLE MAT MOLDING PRESSES, scorchers, humidors, mats, casting boxes, supplies, STEREOTYPE EQUIPMENT CO., 3628 Lincoln Ave., Chicago.

Typefounders

AMERICAN TYPE FOUNDERS SALES CORPORATION, original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Peerless platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 27 Congress St.; New York, 104-12 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Atlanta, 192-196 Central Ave., S. W.; Bulfalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave.; Cincinnati, 646 Main St.; St. Louis, 2135 Pine St., corner of 22d.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minnapolis, 421 4th St., South: Denver, 1351 Stout St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 607 N. Second St.; Seattle, Western Ave. and Columbia; Dallas, 600 S. Akard St.; Washington, D. C., 1224 H St., W.

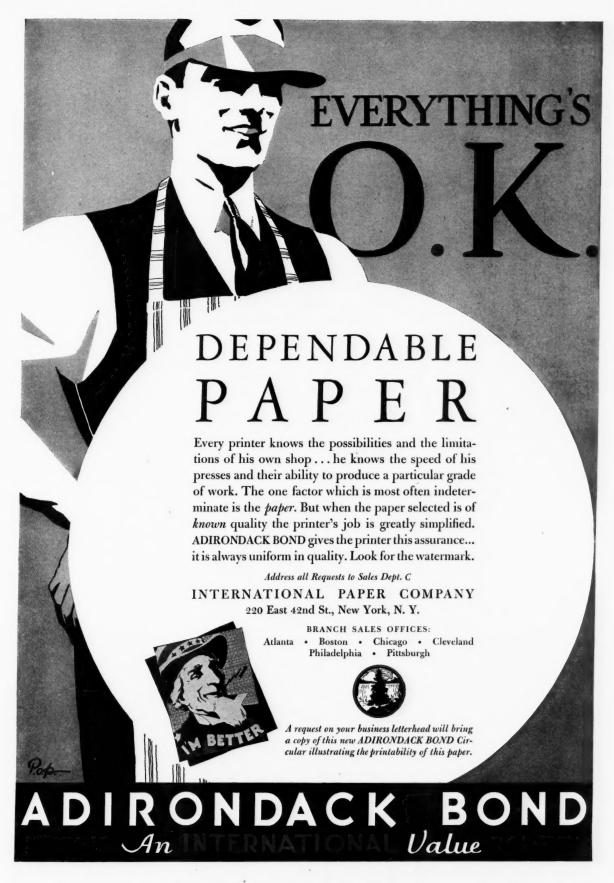
BAUER TYPE FOUNDRY, INC., 235 East 45th St., New York, producers of Futura, Bernhard Roman, Lucian, Bernhard Cursive, Bauer Bedoni, Beton, Trafton Script, Weiss, Phyllis and Atrax. Stocked with: Machine Composition Co., 470 Atlantic Ave., Boston, Mass.; Emile Riehl & Sons, 18 North Sixth St., Philadelphia, Pa.; Turner Type Founders Co., 1729 East 22d St., Cleveland, Ohio; Turner Type Founders Co., 633 Plymouth Court, Chicago, Ill.; Turner Type Founders Co., 516 West Congress St., Detroit, Mich.; Mackenzie & Harris, Inc., 659 Folsom St., San Francisco, Calif. Representatives without stock: The J. C. Niner Co., 26 South Gay St., Baltimore, Md.; James H. Holt, Inc., 261 Court St., Memphis, Tenn., C. I. Johnson Mfg. Co., 51-53 Kellogg Blvd. E., St. Paul, Minn.; Seth Thornton, 606 Broadway, Kansas City, Mo.; Studebaker Composition Co., 117 N. Emporia, Wichita, Kansas; Lance Company Printers' Supplies, 1300 Young St., Dallas, Texas.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, 228 East 45th Street, New York City. Headquarters for all European types. New England type, printers' equipment, and composing room supplies. Representatives in all principal cities.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Job and pony job font specialists. Stock electrotypes. Write for catalog.

Wir

SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.





The Binding Gives the First Impression

At first sight this great volume must inspire interest and confidence. And in the library or as a study or office companion, it must withstand years of daily handling.

In planning suitable, attractive covers and binding, consult Brock & Rankin. DUMMIES—RECOMMENDATIONS—ESTIMATES.

"Commercial Book Binding at Its Best."

Brock & Rankin

619 South La Salle Street CHICAGO Phone Harrison 0429

Della Robbia

The nearest approach to Italian Hand Made

The depth of Color, richness of Tone and Feel of this sheet makes it most desirable and effective for Deluxe printing.

New colors have just been added that you will really want to see.

Send for sample book showing entire line and we will send same promptly.

SWIGART PAPER COMPANY

723 South Wells Street

CHICAGO



OR A SINGLE CHARACTER

Whatever your proving requirements, full page newspaper advertisements or the smallest forms, No. 320 Vandercook Proof Press will give you efficient performance.

Precision construction and full ink distribution insures positive check for inaccuracies in register, height of type or cuts and permits correction before sending forms to foundry or press. No. 320 is built for printing fine proofs up to $19^{\prime\prime}$ x $241/2^{\prime\prime}$. Prices and outline of special Vandercook advan-

tages will be sent at your request. Write today.

VANDERCOOK & SONS, INC. 904 NORTH KILPATRICK AVENUE, CHICAGO, ILLINOIS





Look for this mark on every blue-wrapped package—it is your protection.

The TROJAN trademark is the personal guarantee of the manufacturers of TROJAN GUMMED PAPER. It says in effect that every sheet of TROJAN GUMMED PAPER measures up to the most rigid requirements—only the highest quality materials are used—excellent printing surface—uniform gumming—positively non-curling—dependable adhesion—and constantly maintained weight, thickness and firmness of texture. Insist on the TROJAN trademark on every ream of Gummed Paper you buy. It is an investment upon which you will realize worthwhile dividends. For practical advice concerning printing on gummed papers, write The Gummed Products Company, Offices and Mills, Troy, Ohio.

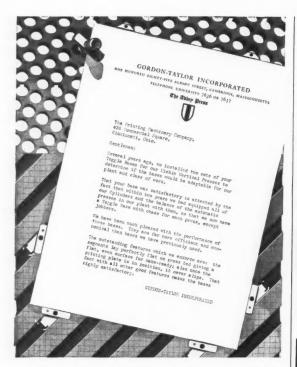


Troran	Gummed Pane	p
	Gummed Pape	

Sales Branches: Chicago, Cincinnati, Cleveland, Los Angeles, New York, St. Louis. The Gummed Products Company, Troy, Ohio.

Send me a copy of __ "Printing on Gummed Papers" __ "How to Select Trojan Gummed Paper" Also the name of your nearest distributor.





"Much Pleased with Performance'

"The Printing Machinery Company, 436 Commercial Square, Cincinnati, Ohio.

Gentlemen:

Several years ago, we installed two sets of your Toggle Bases for our Miehle Vertical Presses to determine if the bases would be adaptable for our plant and class of work.

That your base was satisfactory is attested by the fact that within two years we had equipped all of our Cylinders and the balance of the automatic presses in our plant with them, so that we now have a Toggle Base with chase for each press, except

We have been much pleased with the per-formance of these bases. They are far more efficient and economical than bases we have previously used.

The outstanding features which we endorse are: the segments lay perfectly flat on press bed giving a flat, even surface for makeready; also once the printing plate is in position, it never slips. That fact with all other good features makes the bases highly satisfactory."

GORDON-TAYLOR INCORPORATED

It will pay you to investigate genuine PMC METAL BASES. Write for catalog and prices.



your profits



When you use Goes Seiling Helps on a job, you make a DOUBLE profit. You make your regular profit on the over-printing, plus a SUB-STANTIAL profit on the Selling Helps themselves. All of Goes Seiling Helps are priced at List Prices which yield the Printer a handsome profit. SO • • • •

Goes Selling Helps

stepUPyour profits!

Suggest Goes Selling Helps at ery opportunity. If you have no mples... write for them today.

Goes Lithographing Company

NO SLIP SHEETING! NO WAXING! NO INK DOCTORING! You'll never be troubled again with ink offset or smudging if you equip your presses with the Paasche "No Offset" Process. Get the facts by sending for descriptive booklet. PAASCHE AIRBRUSH COMPANY 1905-21 Diversey Parkway, Chicago



THE BEST QUOIN For Every Purpose

Over 13,000,000 Sold

Samuel Stephens and Wickersham **Quoin Company** 174 Fort-Hill Square, Boston, Mass., U. S. A

NOW Is the Time to BUY

SPECIAL No. 4 - MIEHLE UNIT - 29x41 Bed with Dexter Swingback Feeder and Extension Delivery

AUTOMATIC PRESSES—
B Kelly Special, 17x22" Bed, complete.

CUTTERS AND CREASERS AUTOMATIC PAPER CUTTERS
44" Oswego (Seybold make).
1—44" Sheridan New Model, like new.
65" Sheridan, new model.

SPECIAL LIKE NEW MODEL & LINOTYPE MODEL CINTERTYPE

JOB PRESSES-BUY NOW

HAND LEVER CUTTERS

19" Advance on Pedestal.

25½" Advance.

1—19" Advance

HAND CLAMP POWER CUTTERS

1—34½" C & P Craftsman. 34"Chandler & Price. 3414" Diamond, no MACHINES ON OUR DISPLAY ROOM FLOOR FOR INSPECTION

e represent leading manufacturers of new machines g—Write for your requirements. rite, Phone or Wire—Cable Address CHIPRINT hinery and equipment. Our list continually chang-"EVERYTHING FOR THE PRINTER" INT All Phones Monroe 1814 CHICAGO PRINTERS' MACHINERY WORKS



There Are Few Things That Count Like

THE REDINGTON

F. B. REDINGTON COMPANY



M. & W. JOB LOCKS

The quickest, safest and best Lock-up. Made in five sizes. MORGANS & WILCOX MFG. CO. MIDDLETOWN, N. Y.

MEINOGRAPH

Teamwork between letterpress printers and photoengravers, for the purpose of sharply increasing the use of 4-color plates and 4-color printing, is definitely made possible by Meinograph Processes.

Drastic savings in the cost of full-color art, and decided economies in platemaking, are Meinograph contributions to any program for creating new and larger color markets.

Your local Meinograph licensee will really help you to build a 4-color volume. Ask him about it, or write direct for information to

Meinograph Sales Corporation, 1919 E. 19th St., Cleveland, O.

Sales Agents for Meinograph Process, Inc., Fisher Building, Detroit, Mich.

M&L

Foundry Type Our precision cast type is used by all the leading printers throughout the U.S.A. Write for Price List

& LTYPE FOUNDRY

4001 Ravenswood Avenue

Makers of Quadhole Base

HE NEW HOE SHEET-FED ROTARY TYPOGRAPHIC PRESS GIVES MORE and BETTER PRODUCTION

R. HOE & CO., Inc.

138th STREET and EAST RIVER, NEW YORK, N. Y.



Lower Costs! Your Work

OU'VE heard that before - but, when you look into it, it's apt to be anything from a "plush-lined" hellbox to a summer resort for over-tired pressmen.

We have a story to tell you that honestly means lower costs-better work. But, it's a story that doesn't call for any "high pressure" sales talk. We'd like you to hear it, for then you could decide for yourself (without any obligation whatever) just what its worth is-and all our clamoring couldn't change your decision.

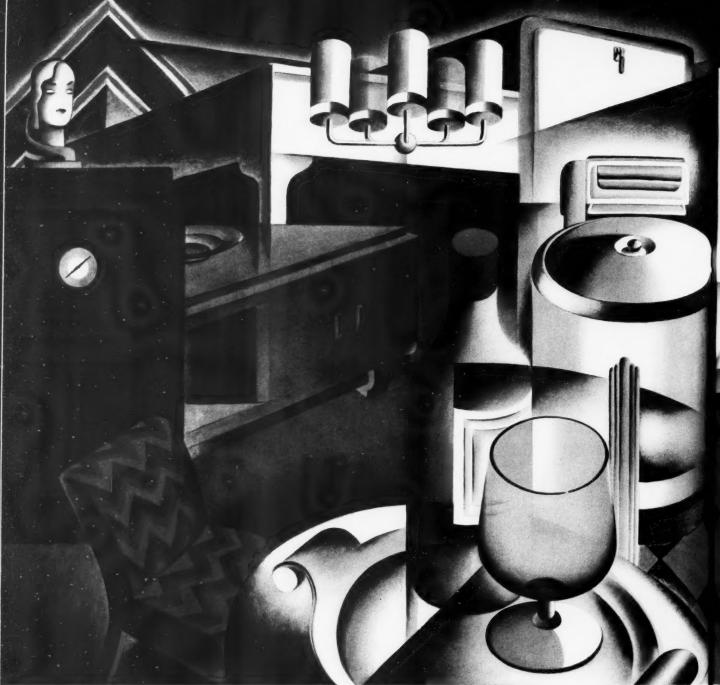
We've perfected a chemical overlay that cuts in half the long, tedious job it has previously been to get halftones ready to run—an overlay that automatically gives the proper value to every single dot on a full sheet of halftones—one that turns out halftone impressions that will proudly stand comparison with the very engraver's proofs.

But, as we said, the story doesn't call for any "high-pressure" sales talk. We'd like to send you copy of a booklet illustrating and describing the processreading time about 4 minutes. It's a simple explanation of an inexpensive process that truly works wonders. Send for it today. You'll find the story interesting-and profitable.



GRAPHIC ARTS LABORATORIES

184 West Lake Street CHICAGO, ILLINOIS Telephone Franklin 7922



COPYRIGHT, 1935—WEST VIRGINIA PULP AND PAPER COMPANY

THE MILL PRICE LIST distributors of WESTVACO MILL BRAND PAPERS

ATLANTA, GA S. P. RICHARDS PAPER COMPANY 16	6-170 Central Avenue, S. W.
AUGUSTA, METHE ARNOLD-ROBERTS Co.	
BALTIMORE, MD BRADLEY-REESE COMPANY	308 West Pratt Street
BIRMINGHAM, ALA GRAHAM PAPER COMPANY	1726 Avenue B
BOSTON, MASS.—The Arnold-Roberts Co	180 Congress Street
CHICAGO, ILLWEST VIRGINIA PULP & PAPER CO	35 East Wacker Drive
CINCINNATI, OHIO -THE CHATFIELD PAPER CORPORATION	, Third, Plum and Pearl Sts.
CLEVELAND, OHIO -THE UNION PAPER & TWINE Co., 116	-128 St. Clair Avenue, N. W.
DALLAS, TEX GRAHAM PAPER COMPANY	1001-1007 Broom Street
DES MOINES, IOWA CARPENTER PAPER Co. of Iowa, 100	6-112 Seventh Street Viaduct
DETROIT, MICHTHE UNION PAPER & TWINE CO	551 East Fort Street
EL PASO, TEX GRAHAM PAPER COMPANY	201-203 Anthony Street
HARTFORD, CONNTHE ARNOLD-ROBERTS Co	125 Trumbull Street
HONOLULU, T. HTheo. H. Davies & Company, Ltd.	
HOUSTON, TEX GRAHAM PAPER COMPANY	. 2302-2310 Dallas Avenue
KANSAS CITY, MO.— GRAHAM PAPER COMPANY . 332 W	est Sixth Street Traffic Way
LINCOLN, NEB LINCOLN PAPER COMPANY	707-713 "P" Street
LOS ANGELES, CAL CARPENTER PAPER COMPANY OF CAL	IFORNIA, 6931 Stanford Ave.
MEMPHIS, TENN GRAHAM PAPER COMPANY	11 Nettleton Avenue
MILWAUKEE, WISW. J. HERRMANN, INC.	1319 No. Third Street
MINNEAPOLIS, MINN GRAHAM PAPER COMPANY 60'	7 Washington Avenue South

MONTGOMERY, ALA. S. P. RICHARDS PAPER COMPANY, 531 North Lawrence Street
NASHVILLE, TENN GRAHAM PAPER COMPANY 222 Second Avenue, North
NEW HAVEN, CONN.—The Arnold-Roberts Co 147-151 East Street
NEW ORLEANS, LA.— GRAHAM PAPER COMPANY
NEW YORK, N. YM. M. Elish & Co., Inc 29 Beekman Street
NEW YORK, N. Y THE SEYMOUR PAPER COMPANY, INC., 220 West Nineteenth Street
NEW YORK, N. YWest Virginia Pulp & Paper Co 230 Park Avenue
OKLAHOMA CITY, OKLA GRAHAM PAPER COMPANY, 106-108 East California Avenue
OMAHA, NEB CARPENTER PAPER COMPANY Ninth and Harney Streets
PHILADELPHIA, PAWEST VIRGINIA PULP & PAPER Co Public Ledger Building
PITTSBURGH, PA.—THE CHATFIELD & WOODS CO. OF PENNSYLVANIA, 2d & Liberty Aves.
PROVIDENCE, R. I.—THE ARNOLD-ROBERTS Co 266 South Water Street
RICHMOND, VA.—RICHMOND PAPER Co., INC 201 Governor Street
ST. LOUIS, MO GRAHAM PAPER COMPANY 1014-1030 Spruce Street
SAN ANTONIO, TEX GRAHAM PAPER COMPANY
SAN FRANCISCO, CALWest Virginia Pulp & Paper Co 503 Market Street
SIOUX CITY, IOWA-SIOUX CITY PAPER COMPANY 205-209 Pearl Street
SPRINGFIELD, MASS.—THE ARNOLD-ROBERTS Co 168 Bridge Street
WASHINGTON, D. CR. P. Andrews Paper Co First and H Streets, S. E.
WICHITA, KANSAS-GRAHAM PAPER COMPANY 117-121 North Water Street
EXPORT AGENTS: AMERICAN PAPER EXPORTS, INC., 75 West Street, New York, N. Y.

M

Per ger his cer sist ever star tion

W



MODERN APPLIANCES AND DESIGN by Henry Harringer

MODERN APPLIANCES AND DESIGN

RS

North Street

Street

Street

Avenue Streets

uilding y Aves.

Street

Street

Street

Street

Street

Street N. Y. Perhaps the outstanding characteristic of this generation—certainly one of the marks of which history will make prominent note—is its acceptance of, adaptability to and constant insistence upon change. Tools, facilities, methods, even modes of thought become obsolete with startling rapidity. Of course, this is our conception of progress. For these things are out-moded

only as they are brushed aside by others more economical, faster, safer or in some measure better suited to our today's needs and desires. One factor in this process of rapid change is Advertising. For that is a very real power in educating people to the new needs and conveniences out of which arise the demands for the new appliances, designs and methods.

The current issue of Westvaco Inspirations is devoted to the subject "Modern Appliances and Design," and bound in a cover illustrated by Henry Harringer. If you wish a copy, ask your Westvaco Merchant. He will be glad to see that you are supplied.

WEST VIRGINIA PULP AND PAPER COMPANY

BOLTON KNIVES

THE CHOICE OF CRITICAL PRINTERS FOR ACCURATE, LOW COST CUTTING

JOHN W. BOLTON & SONS, Inc., LAWRENCE, MASS.



SIMPLIFIED OFFSET

GET YOUR COPY TODAY
NO COST — NO OBLIGATION
WEBENDORFER-WILLS CO., INC.
MOUNT VERNON, NEW YORK, U. S. A.

VELLUMS and FABRICS

For Commercial Printers Lithographers, Engravers, Novelty Manufacturers, Blue Printers

Send for samples and prices in sheets or rolls

Manufactured by
WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut St., Phila., Pa.

TAG PATCHING MACHINES FOR TAGS, TAG-ENVELOPES, Etc.

MAKATAG MANUFACTURING CORP.
READING, MASSACHUSETTS

EUREKA TOP COAT ENAMEL Solves that problem for you.

HEWES GOTHAM CO., 520 W. 47th St., N. Y. C.

GROVE'S Gauge Pins and Grippers

for PLATEN PRESSES
"No-Slip" Gauge Pin



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

Lowest Price, Strongest, Most Durable Pins and Grippers on the Market Order from Your Dealer or Direct

JACOB R. GROVE CO. 3708 Fulton St., N. W., Washington, D. C.

BODONI

AND GARAMOND

are the vogue today. We have both faces in all weights. Write us.

STERLING TYPE FOUNDRY

Vermontville, Michigan, U.S.A.

Wanted-

A Man from Missouri

The Inland Printer has a good opening for the right man in Missouri. He must be clean cut, reliable and able to sell. Experience in printing field is not essential. Character and ability are. Apply Subscription Manager

THE INLAND PRINTER

205 West Wacker Drive CHICAGO, ILL.



MODAHL BINDERY

Edition Book Binders

"Books Bound by Us Are Bound to Satisfy"

1056 WEST VAN BUREN STREET
CHICAGO, ILLINOIS Telephone Monroe 6062

Rag Content PAPERS OF



RUBBER
PRINTING PLATES
AND CUTTING TOOLS
Make your own tint plates—

Make your own tint plates—
Print perfectly on all presses
Write on your company letterhead for sample, prices and full information.
TI-PI COMPANY, 204 Davidson Blds., KANSAS CITY, MO.

IIII MIIWAUKEE BRONZER

Used with all presses...

CB-HENSCHEL
MANUFACTURING CO.
25 W. MINERAL ST. MILWAUKEE, WIS-

WETTER

SOLD BY ALL DEALERS AND BRANCHES

American Type Founders Sales Corp.

Manufactured by

WETTER NUMBERING MACHINE COMPANY

Atlantic Avenue and Logan Street, Brooklyn New York

WE deliver ALL THESE

ART WORK LAYOUTS, DESIGN LETTERING ILLUSTRATIONS PHOTO-RETOUCHING

PHOTOGRAPHY ILLUSTRATIVE

E'RE specialists in rendering a complete service covering all of your advertising needs. The convenience of having one organization carry through on a whole job is great—but the marked improvement in final results is the chief advantage of concentrated efforts. Our service is right at hand whether your office is in Chicago or hundreds of miles from Chicago. We can and do deliver by mail service that is just as thorough, accurate and prompt as that we give to a client right around the corner. The efficiency of our special mail department and the speeding-up of mail schedules have eliminated distance as a factor. But there are other things about our service that will always be worth considering—our alertness, our wide experience; our standards of quality, our cooperation, and our common sense fees. Will you try us?

MODELS EXTERIORS

ENGRAVING COLOR PROCESS
HALFTONES
ZINC ETCHING

TYPOGRAPHY MODERN QUIPMENT AND NIGHT

ELECTROTYPING QUALITY AND PROMPT SERVICE











WALTER SCOTT & COMPANY

Main Office and Factory
PLAINFIELD, NEW JERSEY

NEW YORK OFFICE, 230 West 41st Street CHICAGO OFFICE, 1330 Monadnock Building

COLOR PRESSES ON NEWSPAPER PRESSES ON CUTTING AND CREASING PRESSES ON DIRECT ROTARY AND OFFSET PRESSES

THE NEW SCOTT "COLOR UNIT" PRESS MAKES HIGH SPEED COLOR PRINTING PRACTICAL

The Scott High Speed "Color Unit" Press combines all the advantages of accessibility, speed and heavy construction of the modern newspaper Press with the high quality printing ability of magazine color presses.

Write for full particulars



Potdevin Drying Ovens for Varnishing Machines

Manufacturers of magazine covers, display cards and mounts, car cards, window stickers, hosiery labels, laundry shirt bands, etc., can do high-grade glossy varnishing as well as edge and strip gumming with this coating and drying equipment.

STEAM HEAT

An efficiently designed steam radiator with an automatic heat control is used. Due to the circulation, the air in the oven cannot become saturated with fumes.

GAS HEAT

With gas heat, a separate furnace is

placed alongside the drying oven, and the hot air is forced into the oven. There are no flames in the oven, therefore no fire hazard.

AIR CIRCULATION

A large blower forces hot air at high velocity down on the sheets as they travel on a conveyor through the oven. A large percentage is reheated and reused for greater efficiency. The sheets move around on the conveyor. Varnish fumes and gas fumes are exhausted out. of chimney.

POTDEVIN MACHINE CO.

1223 Thirty-Eighth Street, Brooklyn, N. Y., U. S. A.

CUTTHE COST

Of Line-Up and Register

With The CRAFTSMAN you will find possible a degree of efficiency in line-up and register, two of the most vital functions in printing, that cannot be attained by any other means.

You will also be able to cut the cost of these operations to such an extent with The CRAFTSMAN that its installation will prove a profitable investment rather than an expense.

CRAFTSMAN

GEARED

LINE-UP TABLE



The Precision Gauge of Printing Quality in Representative Plants Everywhere Should be in YOUR Plant

A Boston Printer Says:

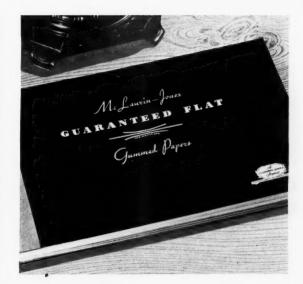
It is, unquestionably, the finest device of its kind that has ever come to our attention. Particularly are we impressed by its absolute and permanent accuracy and rapid operation. Another gratifying feature of note is the great increase in pressroom production, which we credit to the efficient and rapid lining up of sheets through the use of The Craftsman.

Send for "Evidence." Shows how you can pay for a Craftsman out of the savings in press time effected.

CRAFTSMAN LINE-UP TABLE

Makers of the World's Leading Line-Up Device for Printers and Lithographers

40 to 59 RIVER STREET, WALTHAM, MASS.



THE BOOK THAT SUGGESTS HOW TO GET

More Business

All around you there are many label jobs that you'd have no trouble in handling—and make mighty good profit, too. This interesting new sample book suggests 1001 ways and—furthermore—clearly explains how you may handle those jobs without difficulty. And it shows the most complete line of gummed papers in the industry. It's more than a sample book—it's crammed with sales and press-room ideas that can be put to good value. Your paper merchant will supply you with a copy... Telephone him right away. McLaurin-Jones Company, Brookfield, Mass. Offices at New York, Chicago, and Los Angeles.

Mc Laurin-Jones

GUARANTEED

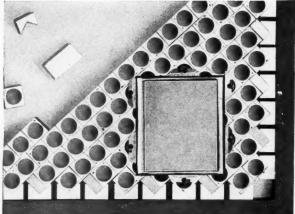
FLAT

Gummed Papers

Quadhole Base

• Here is an ideal method of salvaging your hook investment in bases which have warped or grown . . .

QUADHOLE Base cannot warp or grow



NOTE the new assembly of Quadhole Base when used exclusively for Patent Base plates. This arrangement results in a form that will permit the use of small plates and very close margins. . Now made in three styles; 30 point style B for Blatchford hooks, 30 point style W for Warnock hooks, or 36 point style S for Sterling hooks. Any style of Quadhole Base is recommended and forms may be locked in a regular chase with quoins or in a special bowed chase with lock-up screws on the corners, which are furnished when requested. • A careful study of the illustration will show how nut quads are used in alternate rows. The angle quads used on both ends of each row keep each row in perfect alignment and are selfjustifying. The holes are at a 45 degree angle in one direction and a 20 degree angle in the other. Regardless of the size of a plate or its position, a hole for the hook is always at hand. • Typical prices for Quadhole Base are Style A Kelly, \$15.60, or a 7/0 Miehle at \$189.60, based on a price of 60c per lb. Sterling and Blatchford hooks \$1.00 each; Warnock Hooks, 90c each.

M & L TYPE FOUNDRY

4001 RAVENSWOOD AVE. • CHICAGO, ILLINOIS

NEW LOW PRICES ON FOUNDRY TYPE



In selecting a ledger paper for mechanical bookkeeping, make sure of four things—that it has the desired strength to resist tearing—a perfect writing and typing surface—hard sizing to take erasures—the necessary stiffness to stand on edge without bending.

Recognizing a need for a ledger combining all of these characteristics, WYTEK LEDGER was created, thus establishing a new standard of practicability and manufacturing excellence for a paper of this kind.

WYTEK LEDGER is manufactured from CELLATE, appreciated for its remarkable strength and toughness. In addition, it is watermarked as a definite guarantee of

> uniform quality and economically priced. Insist on WYTEK LEDGER and increase the efficiency of your customer's bookkeeping departments.



WYTEK LEDGER



BROWN COMPANY: Portland, Maine

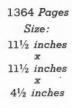
Send me a copy of the WYTEK LEDGER specimen Portfolio

NOW YOU CAN GET

THE FAMOUS BUNDSCHO

TYPE SPECIMEN BOOK

"HERE TYPE CAN SERVE YOU"



SERVE

of 15 years' preparation and the experience of many more years' actual work in typographic design and composition for some of the world's greatest advertisers. Masterfully handled, printed on fine enamel, 48 families of type shown—type-casting tables and copy-fitting methods (explaining 3 ways of determining copy and type)—20 pages of foreign language types—52 pages of borders,

rules and decorations—many short-cuts and time-savers combine to make this

> THE GREATEST TYPE SPECIMEN BOOK EVER ISSUED ANYWHERE

No matter how large or small your plant, you will find daily use for this book as a genuine help in every form of layout, for advertisements, circulars, broadsides, booklets—anything or everything that is printed. Cuts down time and labor—simplifies—assures accuracy.

As only a limited number have been printed, early ordering is advisable. Price, \$37.50, delivered.

THE INLAND PRINTER COMPANY

205 WEST WACKER DRIVE, CHICAGO, ILLINOIS

To the four original Corvinus series—Light, Medium, Bold, and Light Italic—is now added a Medium Italic. Write for complete specimen—it contains a wealth of fresh typographic suggestions.

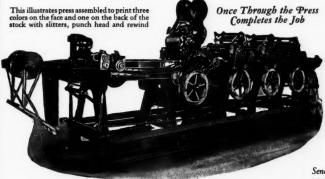
CORVINUS

is more than merely the year's smartest type face. It is the type which best exemplifies the new trend toward grace and refinement, so evident today in modern design.

THE BAUER TYPE FOUNDRY, INC · NEW YORK



Fastest Flat-Bed Press on the Market 7,500 IMPRESSIONS PER HOUR



The New Era is a roll feed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

THE NEW ERA MANUFACTURING COMPANY

375 Eleventh Avenue, Paterson, New Jersey

Exclusive Selling Agents: John Griffiths Co., Inc., 145 Nassau St., New York City

The Inland Printer Advertisers In This Issue

THE LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES + J. L. FRAZIER, EDITOR

Volume 95 May, 1935 Number 2

Leading Articles In This Issue

Code Score: No Hits; No Runs—Many Errors!				
Engraver Replies to Article on Cuts; Hurls Blame Back at Printers 25				
Rebuttal				
Matched Letterheads Please				
Pitfalls of Planography Described by Relief Printer				
Champs Always Rule the Roost				
Grammar Has Its Own Laws				
Turns Summer Slump Into Sales				
Sol. Hess				
Son Takes Helm of Cantine Papermaking Business				
More Craftsman Covers and Winner's Story 56				
Use of Color Made Easy				
Melbo's Musings				
Progressive Printer Creates a Fine Frontispiece				
Face-to-Face Booklet Features Mirror				
Regular Departments				
I. P. Brevities				
Specimen Review				
Editorial				
Typography				

THE INLAND PRINTER, May, 1935, Volume 95, No. 2, Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois (Eastern Office, 420 Lexington Avenue, New York). Subscription, \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5.00; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Publisher's statement of circulation: This is to certify that the average circulation an issue of THE INLAND PRINTER for the six months' period, July 1 to and including December 31, 1934, was as follows: Copies sold, 8,206; copies distributed free, 485; total, 8,691. (Signed) J. L. Frazier, manager. Subscribed to and sworn before me on May 6, 1935, John C. Horan, notary public.

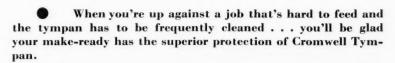
Western Advertising: Wm. R. Joyce, 205 West Wacker Drive, Chicago, Ill. Eastern Advertising: Charles A. Wardley, 420 Lexington Ave., New York City



Advertisers in This is	sue
Name	Page
American Numbering Machine Co American Type Founders Sales Corp Ault & Wiborg Co. of Canada, Ltd 1	47-48
Bauer Type Foundry	. 4
Brandtjen & Kluge, Inc. Brock & Rankin Brown Co.	. 12
Challenge Machinery Co	. 14 . 88 . 95
Dayton Rubber Mfg. Co	
Engdahl Bindery	. 92 . 81
Fox River Paper Co	. 92 . 16
General Electric Co. Gilbert Paper Co. Goes Lithographing Co.	. 11
Graphic Arts Laboratories. Griffiths, John, Co. Grove, Jacob R., Co.	. 89 . 99
Gummed Products Co. Hacker Mfg. Co.	. 87
Harris-Seybold-Potter Co	13
Henschel, C. B., Mfg. Co. Hewes-Gotham Co. Hoe, R., & Co.	92
Hood-Falco Corp. Howard Paper Co.	15
Ideal Roller & Mfg. Co	2 85 over
Kimberly-Clark Corp	3 7
Ludlow Typograph Co	1 95
M. & L. Type Foundry	92 over
Megill, The Edw. L., Co	82 89 79 88
Morgans & Wilcox Mfg. Co	99
Paasche Airbrush Co	88 94 88
Railway Express Agency	83 -20 88 89
Scott, Walter, & Co. Seybold Machine Co. Stephens & Wickersham Quoin Co	94 17 88 92
Sterling Type Foundry. Superior Engraving Co. Swigart Paper Co.	93 86
7i-Pi Company	92 86
Want Advertisements	82 92
West Va. Pulp & Paper Co 90- Wetter Numbering Mach. Co	91 92 92

CROMWELL TYMPAN

Maximum make-ready Protection UNDER ALL CONDITIONS



This hard, strong, uniform sheet is highly resistant to oil and ink solvents. No matter how many times it must be cleaned during the run the cleaning medium will not seep through to the makeready.

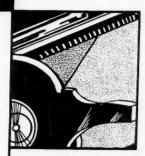
Years of research and specially designed machinery guarantee Cromwell Tympan's imperviousness to humidity and temperature changes and high resistance to oil. Every sheet is *unconditionally guaranteed*—the best profit insurance you can buy for every job of fine printing.

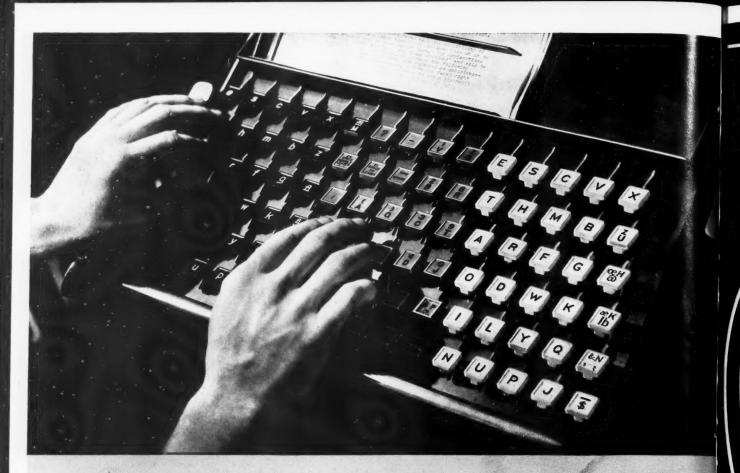
The choice of particular printers the world over for nearly half a century, Cromwell Tympan requires only a test to prove its superiority and economy under any condition. Try it at our expense . . . in rolls or cut and scored exact size for Kelly, Miehle, Harris, Miller, Simplex and Babcock presses. Ask your paper merchant or write at once for free working samples.

THE CROMWELL PAPER CO.

4801-21 So. Whipple St. CHICAGO, U. S. A.







PICTURE OF AN OPERATOR USING THE INTERTYPE AUTOSPACER

★ BUT, YOU SAY, both of the operator's hands are on the keyboard . . . how can he be using the Autospacer? ★ The answer is that the Intertype Autospacer is AUTOMATIC. It does its work—setting white space—while the operator proceeds with the next line. ★ The Autospacer doubles the speed of setting centered heads and all other centered lines. It also quads out short lines, at either end, as required. The operator has nothing to do but set a handy control knob. ★ Thus the Autospacer does automatically work which formerly had to be done by keyboard manipulation or by hand. It effects large savings of time and money, especially on headlines, advertisements, programs, menus, and lists of all kinds—without any extra effort on the part of the operator and with no interference whatever with normal machine operation. ★ Write now for more information about the Autospacer.

INTERTYPE CORPORATION • 360 FURMAN STREET, BROOKLYN, NEW YORK

SET ON THE INTERTYPE IN BETON SERIES

Intertype means Larger Profits